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AUTHOR Pugliese, Dan; Rose, Jim
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ABSTRACT

This book is intended for beginning basketball coaches at either the school or agency level. The chapters contain information on simple team administration to the detailed planning and development of team strategy. In addition, the book contains chapters concerning the principles relating to basketball mechanics, conditioning the team, setting up practices, general fundamentals, passing and catching, shooting fundamentals, rebounding fundamentals, defensive fundamentals, developing an offense, and developing a defense. Diagrams and photographs are used to aid in the explanation and demonstration of specific skills and techniques. (DMT)

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Dan Pugliese
Jim Rose

Basketball for the New Coach

The Canadian Association for Health, Physical Education and Recreation

SP010329

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Dan Pugliese – Coached junior and senior basketball teams at Linwell High School from 1954 to 1958 where in four seasons his teams won 56 and lost 38. The next season he spent coaching the McMaster University Junior Varsity Team to an 8 and 10 record. From 1959 till 1968 he has been the varsity basketball coach at the University of Waterloo, where he has compiled a 124-78 won - lost record. His teams have been noted for their conditioning and defensive ability in the tough O.Q.A.A. Senior Intercollegiate Conference where they have led the league twice and finished second once in defensive ability over the past three years. His undergraduate degrees were obtained at McMaster University where he played intercollegiate basketball and his graduate work was done at the University of Buffalo. At present he holds the position of Director of the School of Physical Education and Recreation and continues to teach basketball skills in the professional programme.

Jim Rose – One of the most successful high school coaches in Canada who has amassed an over-all record of 599 wins against only 160 losses. A graduate of Queen's University where he played intercollegiate basketball and also coached for one year then joined the staff at Niagara Falls Collegiate in 1940, where he is presently the head of the Physical Education Department. His teams have been noted for their offensive techniques and aggressive defensive fundamentals. He has coached midget, junior and senior teams during his stay at N.F.C.V.I. where he has compiled four C.O.S.S.A. Junior Championships, five Senior All Ontario titles and one S.O.S.S.A. Midget Championship. During the same period he has won seven university invitational tournaments, and twenty-eight district championships. During the summers he teaches basketball skills to high school physical education teachers who are upgrading their credentials.

Preface

This book is intended for beginning basketball coaches at either the school or agency level. There has been an attempt to illustrate different offensive and defensive variations with the criteria necessary to efficiently incorporate any of these systems. The choice of patterns is left entirely to the coach. All are simple and have proved successful in the past.

It is also hoped that this book will convey that there is more to coaching than just teaching the mechanical knowledge associated with the game.

Unlike a teacher in the classroom, the coach has a more harmonious relationship with those athletes under his care. They are there because they want to be, and work hard to remain. This gives the coach a wonderful opportunity to develop the boy's character during every practice session and at every game. He has a favourable atmosphere in which to teach his players how to meet problems encountered in competition, as well as how to react quickly to changes and situations that take place every minute of the game. He also can help the boy to develop self restraint, good attitudes, good sportsmanship, and the ability to get along with others.

To do the job well the coach should be aware of the fact that he is dealing with the development of the whole boy, not just his physical prowess. He must believe that promoting growth and shaping a boy's character in such a way as to enable him to become a good citizen, is just as important as winning a championship.

Since it is not unusual for a boy to pattern his life after that of his coach, it becomes fairly obvious that the coach should have desirable characteristics and a good personality.

The coach must be endowed with a spirit of patience and understanding. Some boys improve quickly, others may take a little longer. No two develop at the same rate, and some may not improve at all.

Every coach, whether he is aware of it or not, will develop a coaching philosophy of some kind. This will be reflected within his own players and in his attitude towards other coaches and players. It will also be reflected in the way he embodies the spirit of the game and in his respect for the officials he comes in contact with.

He must want to win, and yet, not make winning his ultimate goal. The coach should feel that the most important job he has to do is to teach the boy the fundamentals and the correct mental attitude towards the game. The first he does by stressing the basic things like passing, dribbling and shooting; the second he teaches by example.

The coach must be kind, honest, reliable and instilled with good sportsmanship. He must be energetic, possess a sense of humour, and the ability to get along with people.

There is no easy road to success; it comes with hard work and personal sacrifice of time and energy.

If a coach does not get the material his job becomes more difficult. The good coach will work hard with what he has and will live with the hope that maybe next year his material will improve. The lazy coach will continue to take things easy and wait for next year to see what it will bring.

The ingredients necessary for a winning basketball team may be summed up as follows: hard work on the part of the coach and the players; good material; good coaching and good luck.

Legend

○	Basketball
×	Player – Defensive
●	Player – Offensive
◌	Follow-up Position in Drill
△	Chair
〰〰→	Dribble
– · – – →	Pass
——→	Running Direction
——⊣	Stop Position

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Chapter 1

BASKETBALL ADMINISTRATION

Beginning coaches must realize early in their careers that if they are to be successful they must spend many hours before and after the season, working on administrative details. Many items must be handled before the start of the season to allow the coach the opportunity to concentrate only on his teaching techniques once the practices begin. In addition, it must also be emphasized that there are many administrative details requiring the coach's attention when the season is completed.

Pre-Season Administration

Scheduling

In most instances league schedules are not determined until the fall before the season begins. This usually happens because the number of teams competing cannot be determined any earlier than this.

The new coach should find out previous to the start of the season, when league competition usually begins for the team he is going to coach. He should also find out if the association or his own school has any special regulations relating to:

1. eligibility
2. what date practices may begin
3. what date the season must end
4. when examinations are scheduled
5. how many games in total the team may play

In most cases league games are not sufficient to make up an entire schedule. This means that exhibition games must be contracted. Once the information relating to the league schedule is known, the coach may then proceed to the administration of his exhibition series. Work on this phase should be done in the spring or summer prior to the season. Some coaches leave this part until the fall and find that the teams they want to play are already committed. This means they end up with opponents that do not fit into the overall schedule pattern they are developing.

The entire basketball schedule is divided into two parts:

1. the conference or league games
2. the exhibition games

Conference or league games usually take place in January and February leaving few openings for exhibition games during this time. The coach has little to do concerning the league schedule. This duty being assigned to a convenor who drafts up schedules for all teams practicipating within the association. The coach however has the entire responsibility as to which opponents he will play during his exhibition series. In most instances the exhibition series must be fitted into the months of November and December.

The coach should keep the following points in mind when developing the exhibition schedule:

1. If his training schedule has been limited, he should not schedule teams he knows have had more practice time. He can schedule these teams later in the season.
2. A psychological advantage can be gained early in the season if the skills a team has been practising can be effectively performed during a game. The coach should therefore select teams he believes to be of equal calibre and stay clear of teams he knows are of much superior ability. Again this type of team can be left until later in the season.
3. Select teams that compliment the offensive and defensive patterns. For example, if the coach knows a team always plays a zone defence he should not schedule that particular opponent unless he has prepared his team to play against that particular defence. This aspect is very important early in the season when the offensive and defensive repertoires are limited due to a lack of practice time.
4. During the season a coach should schedule exhibition games wisely. He should avoid scheduling an exhibition game the day before or after a league contest. If he schedules the game the night before he will usually find that his team will be thinking about the following day's league game. When the game is scheduled the night after a league contest he will find that his team usually will experience a psychological let down. Ex-

hibition games during the schedule should take place on open weekends or when there is time to efficiently prepare for each opponent. Open dates during the schedule are the spots to play tough opponents in an effort to maintain peak efficiency.

5. Do not schedule too many superior teams. If your team is constantly being outclassed it is not too long before the ball players start accepting the idea that they are in for another defeat. It is efficient and worthwhile to try and schedule at least two superior teams during your exhibition series. This allows your team an opportunity to rise to the challenge, but it is difficult to continue to have them accept the challenge if this occurs too often.
6. Try to schedule your team into a Christmas Tournament. The Christmas period is a very difficult one for most basketball teams, because of examinations and holidays. Most of the work on conditioning and technique can be lost over this period, resulting in a set back when the team returns to resume its schedule in January. Christmas Tournaments motivate a team to continue practising over the holidays, thus maintaining a level of physical conditioning and allowing further development of young inexperienced ball players.

Exhibition games play a very important role in the development of any basketball team. They present an opportunity for the coach to try out new players as well as new patterns. They give the coach and players the opportunity to meet other teams from other associations, and experience the calibre of play in different parts of the country.

At no time however should a coach play a game irregardless of the score. It is fine to experiment but it is unfair to your opponent to continue to experiment far after the time needed. The coach owes it to his ball players as well as his opponent to try and win every game they participate in.

Equipment

During the spring the coach should check the inventory of basketball equipment. If new equipment is needed this is the time to order it. The following is a checklist of equipment needs for a ten man basketball team. This list shows the maximum recommendations, including items to be supplied if laundry facilities are available.

15	basketball uniforms – home	
15	basketball uniforms – away	
15	warm-up suits	
30	practice jerseys and pants	
36	game socks	
48	practice socks	
24	ankle wraps	
24	towels	
24	athletic supports	
24	pairs of basketball shoes	
2	spare sets of nets	
2	score books	
1	stop watch	
2	game basketballs)	same balls
12	practice basketballs)	
2	ball bags	
1	first aid kit	

The list below is the minimum requirements recommended for a ten man basketball team without laundry facilities and a limited budget.

12	basketball uniforms (home and away)
12	ankle wraps
1	spare set of nets
1	score book
1	stop watch
1	game basketball
10	practice basketballs (lower quality than game ball)
2	ball bags
1	first aid kit

When ordering new equipment the coach should also check his permanent fixtures for repairs and maintenance. The permanent equipment includes:

1. Back stops and goals. Have wall or ceiling mounts checked for wear and rigidity. With moveable backstops have hinges and pins examined for wear. Goals should be checked for rigidity and breakage at supports. Paint-

ing of goals and backboard should be done at this time. Nets should be replaced.

2. Electric scoreboards should be checked for burned out bulbs. Check for loose wires where they enter control box or score panel.
3. Spectator seating. Hand and back rails should be checked for rigidity and wear. Structural supports for wear at moveable parts. Varnishing and painting should also be done at this time.
4. Floor should be examined for splintered, or loose wood. Rules should be examined to determine if any floor markings should be added or changed. Reconditioning of floor can be planned at this time.
5. Players' benches and timer's table should be checked for general maintenance and painting.
6. Player lockers and locks should be checked for general maintenance.
7. Taping tables should be examined for general maintenance and painting.

The following is a recommended list of training room equipment for three types of budgets:

A – unlimited budget
B – limited budget
C – small budget

EQUIPMENT AND USES	**A**	**B**	**C**
Massage Tables for treatments and taping. The size of the ideal training table is 23 inches wide, six feet and six inches long by thirty inches high. The top should extend at least three inches over the frame at each end and should be padded and covered with plastic or vinyl.	X	X	X
Diathermy Machine. Excellent for treatment of sprains, pulled muscles, etc.	X	X	
Ultrasonics. Treatment as directed by team physician	X		

Whirlpool Bath. Excellent for heat and massage at the same time. Used in sprains strains, etc.	X	X	
Heat Lamps. Infrared, radiant heat. Use when you wish a surface heat.	X	X	X
Paraffin Bath. Excellent for fingers, toes, ankles, knees, wrists, etc.	X	X	X
Scales and Weight Charts. Daily weights should be recorded before and after each practice.	X	X	X
Salt Tablet Dispenser. Use for the prevention of dehydration and heat exhaustion.	X	X	X
Field Kit. Necessary for use outside the training room and on trips.	X	X	X
Ankle Wraps. For the prevention of ankle injuries. These may be purchased in rolls then cut to length.	X	X	X
Disinfectant. For locker and training room floor. Training room should be cleaned every day.	X	X	X
Adhesive Tape. Use for prevention and treatment of injuries.	X	X	X
Gauze. Use under strappings and to hold dressings.	X	X	X
Sterilized Pads. In individual bags. Handy for dressings.	X	X	X
Small Dressings. For minor cuts. Gauze and adhesive combinations	X	X	X
Thermometer. When in doubt, use, or call a physician.	X	X	X
Tweezers.	X	X	X

	Basketball	Administration	
Nail Clippers. Long fingernails are dangerous. If one should break off, a great deal of pain may result. Cut nails short.	X	X	X
Applicators (wood). Use to make swabs for application of medicants.	X	X	X
Stretcher. Players who have been injured should not be dragged from the court.	X	X	X
Sponge Rubber. Use to prevent and protect injuries. One quarter, one half and three quarter inches thick.	X	X	X
Felt. Use to prevent and protect injuries.	X		
Heat Pads. Electric three-way switch type. Use after hemorrhage has stopped. Chemical head pads are very satisfactory and better to use on trips.	X	X	X
Tongue Blades. For examining the throat and to apply ointment.	X	X	X
Epsom Salts. Excellent for hot water treatment.	X	X	X
Tape Remover. It is important that you use a fluid that is non-inflammable. Ether is high inflammable. Carbon tetracholride is very good.	X	X	X
Collodion. Use cotton and collodion for small dressings on the face.	X	X	X
Cotton. Use sterilized cotton for the cleaning of wounds. Use it also for the base of pressure wraps.	X	X	X
Corn and Bunion Pads. For relief of corns and bunions, and also for protection of small injuries. Use under tape.	X		

Basketball Administration

Rosin. Use on hands to prevent fumbling. Liquid or paste forms also available.	X	X	X
Elastic Bandages. For compression over site of injury.	X		
Analgesic Balm. Excellent for heat. It is a counterirritant. Use on bruises, contusions, sprains, pulled muscles, etc.	X	X	
Hot Liniments. May be made by using mineral oil as a base, adding oil of wintergreen, etc.	X		
Lubricants for Massage. Mineral oil, olive oil, cold cream, etc. Use as lubricant only.	X	X	X
Powders. Foot powder for sweating feet. For reduction of friction. Excellent in shoes and socks.	X	X	X
Benzoin Compound Tincture. Use to toughen skin, also as base for tape. Prevents tape rash. Cherry Rosin.	X	X	X
General. Ammonia capsule for restorative. Aspirin for relief from headache and pains. Surgical soap for cleansing of wounds. Oil of cloves for relief of tooth aches. Petroleum jelly, prevents dressing from adhering to wound. Calomine lotion for prickly heat and other rashes. Ethyl chloride, an anesthetic for use in removal of splinters. Boric acid solution for washing eyes.	X	X	
Ointments. Whitfield's ointment for gym itch. Zinc ointment, soothing and healing.	X	X	
Butesin Picrate. Antiseptic and anesthetic Use on burns, especially floor burns.	X		
Scissors.	X	X	X

Antispetic. Alcohol. Use recommended drugs only. See team physician.	X		
Adhesive Felt. One eighth and one sixteenth. Padding for blisters, balls of feet and arches, etc.	X	X	
Crutches. Adjustable for acute leg injuries.	X	X	X
Splints. Ready-made, such as Thomas rings for leg and arm; boards (1" x 4") in different lengths padded with cotton will work very well. Inflatable.	X	X	X
Elastic Adhesive. For extra support and compression. Excellent for knee and rib strappings.	X	X	X
Weights. For rehabilitation for knees, etc. Boot, bar and discs. Total 100 lbs.	X	X	
Ankle Wrap Roller. To roll up ace bandages and ankle wraps.	X	X	

The following is a list of supplies that should be included in the first aid travel kit:

Scissors – 1 pair surgical; 1 pair bandage or tape
Tweezers
First Aid Book
Sling
Alcohol
Razor and blades
Safety pins
Sterile gauze pads 3" x 3"
Gauze roller bandage
Skin Toughener; i.e. Tuf-Skin
Foot and body powder
Ammonia capsules
Aspirin
Dentocaine
Cotton – sterile and unsterile
Applicators
Elastic bandages 3" and 2-1/2"
Analgesic balm
Surgical soap
Salt tablets

Adhesive tape 1-1/2"
Tongue depressors
Ice Bag
Cold packs
Mole skin
Ankle wraps
Murine
Nitrotan
Bandaids
Tape adjuvant
Resin bag
Firm Grip
Nail clippers

The following are items the coach should give thought to prior to the season.

1. Medicals. All ball players should have a medical examination. This may require an advance meeting to determine numbers and available time. Arrangements can then be made with the health or team doctor to conduct the medicals prior to the first practice.
2. Personal Information. This may include medical history as well as sizes for equipment and can be obtained during the pre-season meeting. The coach may wish to prepare special forms or cards to gather this information.
3. Athletic Injuries. Policies must be established for the prevention of injuries as well as the treatment of injuries. These policies should be outlined to the team at the pre-season meeting. If a full or part-time trainer is not available, then the coach should advertise the position. Whoever is selected should begin training immediately under the coach so that he will be prepared by the time practices begin. The following are specific policies that should be established concerning the prevention and treatment of athletic injuries:
    - i. Instruction and rules governing preventive wrapping or taping.
    - ii. Instruction and rules governing the handling of injuries during practice or a game.
    - iii. The method of treating injuries.

iv. A rule governing when the injured athlete may return to practices and games.

4. Team Assistants. The positions of student manager and statistician should be advertised during the month of September. In many cases the jobs can be combined. You might even combine the trainer and manager's job, but you should never combine the job of statistician and trainer. When injuries occur it will call for the trainer to administer to the injured ball player. If he has to treat the ball player, or leave the gymnasium while the game continues then the statistics will have to be ignored. Job outlines should be presented in writing to the individuals selected for these positions so that they know exactly what is required of them.

5. Scorer and Timer. These two positions require competent mature individuals, and should be advertised and selected no later than the end of October. This will allow the individuals selected an opportunity to study and learn the rule book, as well as time to practice the skills required of them. The coach should make arrangements to have them attend practices to time and score, for the experience. It is also advisable to select at least three students to ensure a back-up person. Three people rotating positions every game ensures experienced personnel at the two spots during most circumstances.

6. Rule Changes and Interpretations. The coach should read and examine the rule book carefully for any changes in rules or interpretations. If the coach is to be successful he must know the rules as well as any official. The coach should also invite the referee-in-chief of the local board to meet with his team prior to the first practice to explain any rule changes or new interpretations. The coach should see that before this meeting is scheduled all the players have an opportunity to examine the rule book, so they may converse intelligently with the officials. At the same time, the timers and scorers should also be available so that any changes in timing or scoring may be outlined to them.

Basketball Administration

Post-Season Administration

Equipment

1. All equipment should be examined for repairs or replacement.
2. All other equipment should be cleaned and stored away.
3. A complete inventory should be taken to determine missing equipment.
4. Equipment needing repair should be sent out.
5. Estimates for new, or replacement equipment, should be obtained and included in the new budget.

Evaluation

1. Statistics should be completed for the year and analyzed so that players may be advised of areas to work on during the summer.
2. Overall team statistics may indicate a change in defensive or offensive techniques for next season.
3. A complete evaluation of the season should be completed so that changes for next season may be contemplated.
4. Late season injuries should be checked to prevent lingering ones from becoming serious problems.
5. All policies should be evaluated for possible change or additions for next season.
6. Ball players should be interviewed to find out if they have problems that will affect their school work. Poor work organizers should be assisted in developing good study habits.

Chapter 2

PRINCIPLES RELATING TO BASKETBALL MECHANICS

In dealing with the basic fundamentals of basketball we are interested in two major components of coaching:

1. Teaching skills – where the basic fundamentals are taught to the players, so they may use them in combination to play a game of basketball.
2. Correcting skills – where the coach must first recognize that a skill is being performed incorrectly, then must analyze exactly what is wrong with the performance, and communicate the correction to the player.

Before beginning the analysis of the basic fundamentals and how to correct them, it is essential that we first review some basic mechanical principles relating to basketball. It is necessary that the coach understand these principles before he attempts to teach or correct skills.

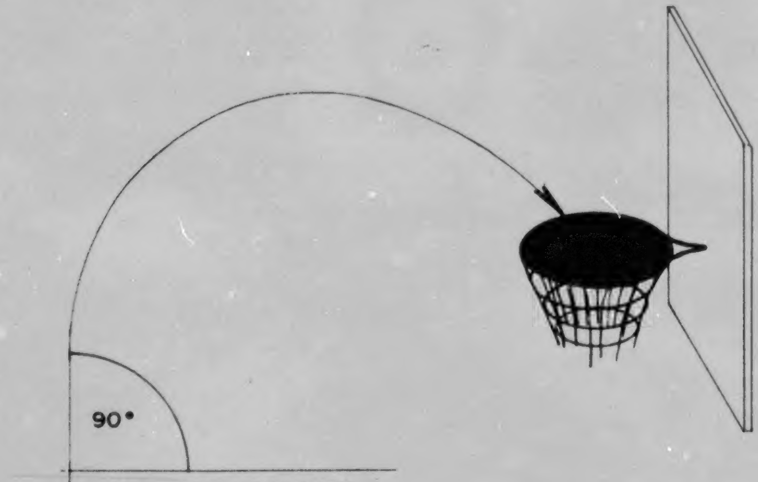
Principles Relating to Shooting

1. A controversy has existed over the years regarding the amount of arc a player should impart to a basketball when shooting. The reason for the controversy is tied up in the following facts:
    i. the flatter the arc the greater the possibility of accuracy.
    ii. the higher the arc the greater the target area.

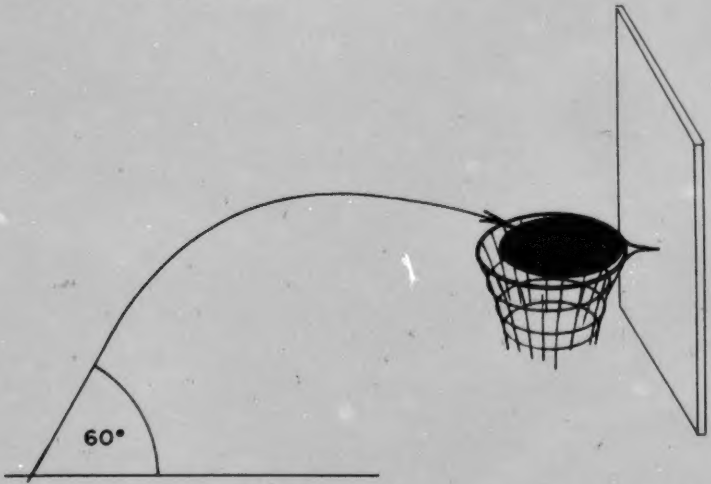
The following diagrams illustrate the angular range available to shooters in basketball. Because the circumference of the ball is approximately thirty inches and the circumference of the ring is approximately fifty seven inches, a thirty degree arc is not enough to allow the ball to pass through the hoop. The range of arcs that will allow the ball to pass through the hoop is therefore, somewhere between 35° and 90°.

Principles Relating to Basketball Mechanics

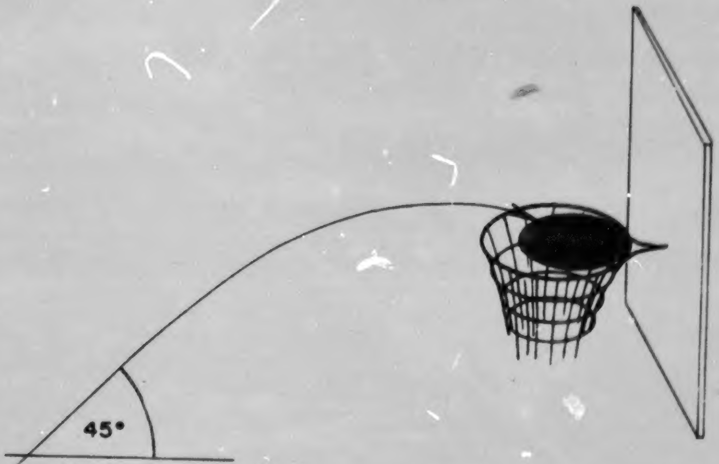
Diagram 1: Shooting Angles
This shows the basket area that will be open for different shooting angles.



90° — 100% OF TARGET

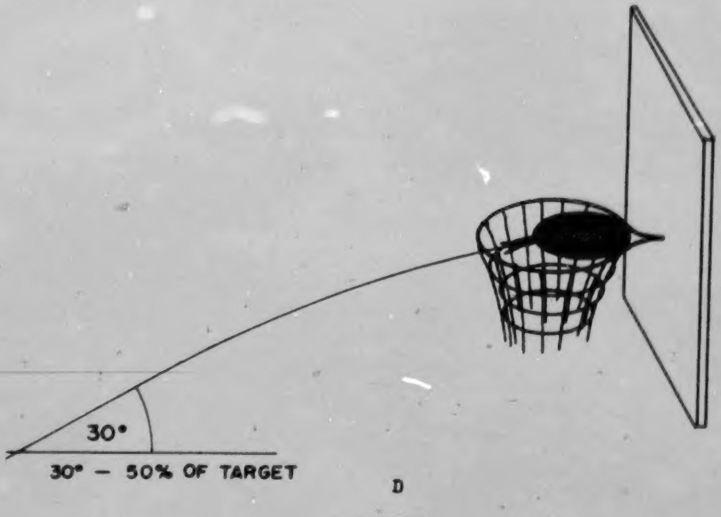


60° - 87% OF TARGET



45° – 71% OF TARGET

C



30° – 50% OF TARGET

D

2. When air resistance is not a factor the optimum angle of projection for maximum distance is forty-five degrees. As air resistance becomes a greater factor this angle is lowered to increase the horizontal component of the projecting force. In a gymnasium air resistance is not a significant factor; also when we refer to Diagram I we see that shooting at an angle of 45° will allow the ball 71% of the target, while 60° will allow a target area of 87%. Because distance sometimes is a factor, 45° would allow for optimum distance. We can therefore conclude that shooting arcs should probably be somewhere between 45° and 60°.

3. The distance that a ball travels depends upon its initial force and the angle at which it is projected. This means that in shooting, if the angle of projection remains the same as the distance away from the basket, then the amount of force behind the ball will have to be increased, as the distance increases from the basket. Strength is a factor for distance shots as well as developing a shooting touch. This is knowing how much force to impart to the ball at different distances. That is why a great deal of time must be spent on shooting in an effort to allow the player time to develop his shooting touch to the point where he can judge accurately the amount of force required from different positions on the floor.

4. The lighter the object, the larger its surface area, the greater its speed, and the more it is moving in any direction other than the direction of flight, the greater the air resistance. Again these factors have an effect on a basketball due to its size and weight. The speed again will be associated with the force imparted to the ball through either shooting or passing.

5. Spin on the ball is important when you consider that a forward spin causes a ball to drop faster than normal; while a back spin causes the ball to remain in the air longer. A given amount of force produces less distance

for a forward spinning ball, and more distance for a backward spinning ball, all other things being equal. This of course has particular significance for skills such as shooting and passing where the skill requires that a back spin be imparted. If in shooting the same amount of spin is not imparted by the shooter, he will find it difficult to achieve a shooting touch because the amount of force required each time from the same spot will differ, due to the different spins he gives the ball.

6. The spot on the backboard that will rebound the ball into the basket varies with:

   i. the point on the floor from which the shot is taken

   ~~ii. the height of the arc~~

   iii. the force of the shot

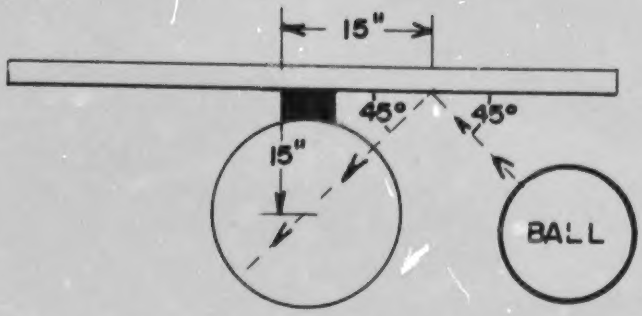
   iv. the spin on the ball

If no spin is used on a ball, such as is recommended when shooting a layup, the shot may be made from a point at a 45° angle, from the centre of the basket, or at a point fifteen inches to the right of the middle of the basket.

Principles Relating to Basketball Mechanics

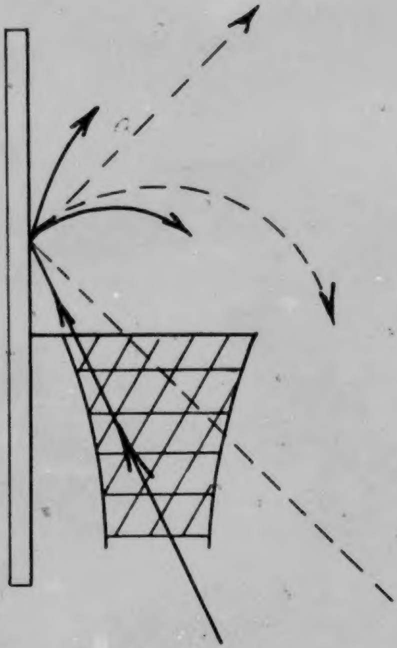
Diagram 2: Rebound Angle

This shows the angle of rebound when no spin is used when making the layup.



The ball must also strike the backboard above the basket since gravity is constantly acting. A ball striking at an upward angle tends to rebound upward at an equal angle. Gravity however, will immediately alter the angle, but the ball will still depend on the angle the ball strikes the backboard. (Fifteen inches above the rim will be the average height). The more acute the angle the closer to the basket will be the rebound. The wider the angle the further out the rebound will go (Diagram 3).

Diagram 3: Rebound Angle
Gravity will alter the rebound angle of a ball striking at an upward angle. Gravity alters the angle but the ball will still curve before dropping.



By varying the arc of the shots, spots of various heights on the backboard can be used when shooting from the same point on the floor. To correspond to this, it is important to realize that spots at different distances to the right or left of the basket, **cannot** be used with equal efficiency when shooting from the same point on the floor, unless spin is imparted to the ball.

In general as the player attempting a rebound shot moves his position toward the sidelines:

i. the spot on the backboard must be moved farther out from the basket. (Diagram 4 A).

ii. as he moves towards the centre of the floor the spot must be moved in closer to the basket. (Diagram 4 B).

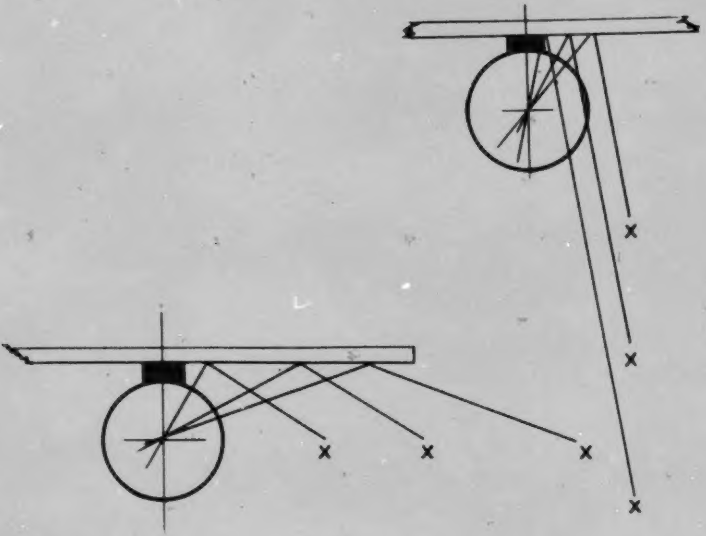
iii. as he moves his position on the floor straight backward away from the baseline, the spot must be moved in toward the basket. (Diagram 4 C).

iv. as he moves closer to the baseline, the spot must be moved out on the backboard. (Diagram 4 D).

When spin is used it will have an effect on both the spot on the floor and the backboard

Diagram 4: Rebound Spots

The rebound spot moves outward and inward on the backboard (A-B) as the shooter moves toward the sideline and back again. Also how the rebound spot moves inward on the backboard (C-D) as the shooter moves away from the basket and toward the sideline.

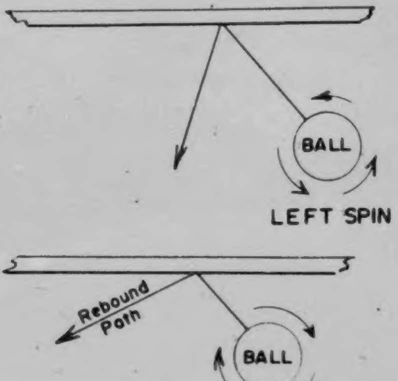


As the spot moves out from the basket, the force required will depend on the following. The location of the rebound spot above the basket. If the spot is the same distance from the floor as the shooter moves towards the sideline then more force will be required since gravity will be acting on the ball. When it hits close to the basket, a great deal of force may carry it beyond the basket before gravity can pull it down to basket height. In the layup shot the ball is played close to the basket with a minimum of force, allowing gravity to pull the ball quickly into the basket. The lower the rebound spot and the greater the distance away from the basket, then the more force needed since the ball will drop to basket height faster from the lower spot.

7. When a ball is spinning around its vertical axis, right spin on a ball approaching a vertical surface from the right causes a rebound which is closer to the surface than normal, and left spin causes the bounce to be further out. (Diagram 5).

Diagram 5: Ball Spin

The rebound off the backboard will be different according to a right or left spin and the amount of spin.

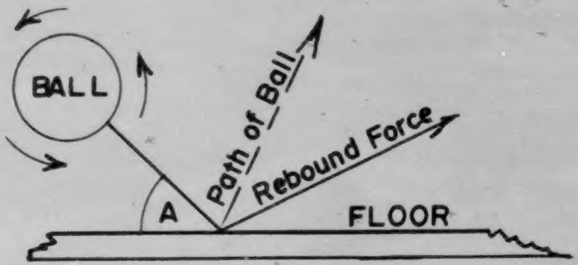


Principles Relating to Basketball Mechanics

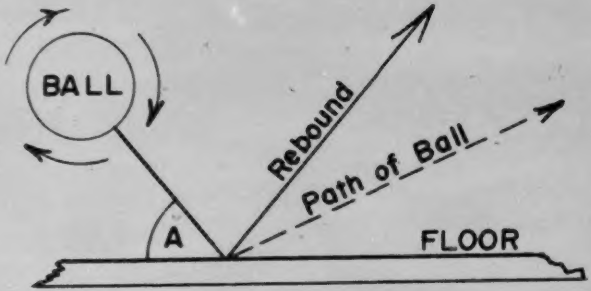
Principles Relating to dribbling

In speed dribbling in order to control a basketball it is necessary to put on a backspin. This will cause the ball after it rebounds from the floor to stay in the air longer, because its bounce is more upwards and shorter than a ball with forward spin or no spin at all. (Diagram 6). This is why finger tip control is important when teaching dribbling, because with finger tip motion a back spin can be given to the ball.

Diagram 6: Ball Spin
The back or forward spin around the horizontal axis will alter the height of a dribbled ball.


BALL
Path of Ball
Rebound Force
A
FLOOR

BACK SPIN


BALL
Rebound
Path of Ball
A
FLOOR

FORWARD SPIN

This is important when you consider that during speed dribbling it is necessary to make angle A more acute (Diagram 6). With a backspin the ball is controlled easier than with a front spin where the tendency is to lengthen the roll, have a longer bounce and a lower rebound angle than normal.

Principles Relating to Passing

A spinning basketball can make catching more difficult if done to excess. However, because it is an important aspect to the control of certain passes it is therefore included as a basic ingredient. In throwing a basketball momentum is transfered from the body to the ball. Since the ball acquires the motion of any object to which it is attached, the ball held in the hand acquires the speed and direction of the hand, and when released continues to move at this velocity and in the same direction until acted upon by other forces, such as air resistance, gravity, or friction. The flatter the arc through which the hand travels, the greater the possibility of accuracy.

Spin on the ball is important to throwing, when it is recalled that a forward spin causes a ball to drop faster than normal, while a backspin causes the ball to remain in the air longer. In addition, a right spin around the vertical axis of a ball will cause it to curve to the right, while a left spin around a vertical axis will cause it to curve to the left.

In basketball the three basic throwing patterns can be used:

1. Overhand Pattern. With this movement you can allow for the longest backswing possible and use more body parts in sequence. More speed can be developed with this type of throw than with the underhand. This pattern is used for speed and distance and can be developed for use in basketball where patterns such as the fast break require long accurate passes. This throw however, requires that the hand be large enough to grip the ball with the fingers, so as to give it the proper backspin.

2. Underhand Pattern. This throwing pattern is not effective for production of maximum speed or distance. However because the throwing hand follows a straight path throughout the swing, accuracy is very high, becoming simply a matter of controlling the vertical angle of release.

3. Sidearm Pattern. Since a longer backswing is possible, and more muscles contribute to the throw, more force is possible than in the underhand throw. Because the arc of the swing is horizontal, left-right accuracy for a right-handed thrower and right-left accuracy for a left-handed thrower is a greater problem than in either of the other throwing patterns. This pattern is most useful in basketball when throwing for distance, when the size of the hand does not allow the ball to be gripped by the fingers required for the overhand pattern.

Principles Relating to Catching

The force of receiving a basketball can be dissipated through the many shock absorbers built into the body; i.e. the wrists, elbows, shoulders, hips, knees and ankles.

In receiving a ball the feet should be separated in a forward-backward stride position, to enlarge the base of support, in the direction of the force that must be resisted.

Crouching will also tend to lower the centre of gravity and increase stability in preparation for receiving a ball.

The body should be moved into the line of the pass so that the ball may be received close to the centre of gravity of the body. If a ball is caught off to the side, or high over the head, the force is taken at the end of a long lever arm, amplifying the rotary effect.

The distance and time over which the force can be reduced, can be increased by pulling the hands in towards the body as they come into contact with the ball, and transferring the weight to the back foot.

The position of the hands is important in catching a basketball. Because of anatomical structure the fingers must point upwards when above the waist and downwards when below waist level. Having the palms open to the direction of the ball will will result in the fingers being in the best catching position.

Principles Relating to Jumping

These principles are important when you consider the different skills in basketball requiring the jump; i.e., shooting different shots; rebounding; jump ball and tipping.

The force that projects the body into space must be exerted by the muscles of the body. A jump is produced by a contraction of the extensors and depending on the skill, sometimes aided by a forceful arm swing.

In preparation for the production of force the hips, knees and ankles must bend to put the extensors of the leg in position to exert force. The amount of bend should be approximately 110 degrees measured behind the knee of the leg used as the power leg. This is the one used as the take off leg in high jumping and should be placed slightly ahead of the other foot (heel to toe) and shoulder width apart. To execute the jump a further quick dip to approximately 105 degrees behind the knee of the power leg will allow for maximum efficiency. This deeper crouch puts the extensor muscles on stretch and gives a greater distance over which acceleration is possible.

The arms play an important role in the jump, when there is an attempt to gain height such as in rebounding, tipping, or jump balls. The arms are dropped with the elbows somewhat flexed, to allow for movement to develop momentum that will aid in carrying the body upward. The flexion of the arms makes it possible to swing them upward in the direction of the desired movement, thus shortening the lever and making it easier to move them rapidly. The arms must be swung upwards rapidly, and timed with the leg extension, if force is to be added to the jump.

Forward momentum can be converted to upward momentum. For example, in the driving layup, by lifting one knee forcefully, upward momentum is produced from forward momentum. This is caused because the centre of gravity has been shifted back over the supporting leg, so that the force produced by its extension is in an upward direction.

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Chapter 3

CONDITIONING THE TEAM

This chapter is divided into two parts:

1. Physical conditioning
2. The prevention and treatment of athletic injuries.

These two parts are included together so that the coach may realize that physical conditioning and the prevention and treatment of athletic injuries are closely connected, and have an influence on each other.

Physical Conditioning

In many cases basketball coaches either spend very little, if any time at all on a program of physical conditioning for their athletes. Many feel that with too few practices of short duration they should spend their time working on their defensive and offensive patterns. These coaches believe that physical conditioning can be achieved and maintained through the practice and game schedules. This thinking may be convenient, but unfortunately not true.

To be a successful coach you must be concerned with the physical condition of your ball players. The coach must motivate his players into realizing the importance of hard work in this area in order to develop physical efficiency to a level where the skills of basketball can be properly performed.

Many ball games have been lost in the last few minutes because a player was too tired to execute a skill properly. On the other hand, many teams have found that when they have played opponents of better ability, superior conditioning has helped them to win. Coaches must take the time to explain to their players just how important factors such as strength and endurance are to their success. This is especially true when the coach is attempting to develop a form of pressing defence or running offensive patterns.

In basketball as in other sports, we are naturally concerned with the over-all physical condition of the athlete. But more specifically we are interested in three components with particulars within each of these components:

1. Strength

   There is a specific desire to develop strength in:
   - i. the lower arms and wrists
   - ii. in the hips, legs and ankles
2. Endurance
3. Flexibility

   With a specific desire to develop flexibility in the joints of the wrists, elbows, hips, knees and ankles.

Strength

The strength of a muscle is defined as the pulling force or tension that it can exert during contraction. It is dependent upon the size and number of muscle fibres that can be called into action at any one time, and the frequency of the nerve impulses to them. Muscle size and muscle strength are related. The strength of muscle is proportional to its cross-sectional area. Muscular strength can be greatly increased by applying the overload principle.

Overload

Steinhaus (1:274) has defined overload as "..... any exercise that exceeds in intensity or duration the demands regularly made on the organism".

Regardless of how much a muscle is used it will not become stronger unless it is overloaded and made to overcome progressively increased resistance. The important variable in applying this principle is not the total amount of work done, but the amount done in a unit of time or the intensity. To develop strength, overload can be established by increased the:

1. load (resistance)
2. the number of repetitions
3. the speed of contraction
4. length of time a position is held
5. any combination of the above

Maximum strength gains can be obtained from a heavy resistance—low repetition program.

Conditioning the Team

Endurance

There are two types of endurance:

1. muscular endurance
2. circulo-respiratory endurance

All endurance depends on oxygen and the circulation that carries the oxygen to the muscles. Muscular endurance is closely related to strength. It means simply the ability to lift a certain weight many times or to hold this weight in a set position for a long period of time.

Circulo-respiratory endurance commonly called "wind", depends on the effectiveness of the heart, blood vessels and lungs, which together take in oxygen and release carbon dioxide and carry them in the blood stream to and from the muscles. Perfect endurance would mean the ability to continue at top speed indefinitely. This of course is impossible. Maximum effort can be maintained for only brief periods of time. The milder or slower the activity the longer it can be sustained.

Muscular endurance is more effectively achieved through a light resistance – high repetition program.

Circulo-respiratory endurance is developed through activities that place progressively greater demands on the heart, vessels and lungs. The following variables can be altered to progressively increase the intensity of the work:

1. distance running
2. speed of the run
3. number of repetitions
4. duration of rest between each run
5. any combination of the above

The combination of muscular endurance and circulo-respiratory endurance is sometimes called "stamina" and is a major factor in any activity of fair intensity such as basketball, that involves prolonged movement of the entire body.

Flexibility

This refers to the range of motion permitted at the joints of the body. In addition to strength and endurance, normal joint movement is needed for efficient performance in basketball.

Joint motion is limited to some degree by the bony structure as well as by the muscles and ligaments of the body, and so can be improved.

Existing levels of flexibility can be maintained by performing exercises through a full range of motion. Recent evidence favours the slow, controlled method for increasing flexibility, in preference to the more vigorous bobbing and lunging type of exercises that are commonly used.

The objectives of a program of physical conditioning in basketball are specific, and the coach must recognize the importance of the program by recognizing the inevitability of fatigue. Fatigue as a physiological consideration is inescapable. Therefore attention is not needed on the fact that it will occur, but instead should be directed to the concept of delaying the onset of fatigue as long as possible.

If the physical conditioning program is geared to the eventual participation in the game of basketball, it must cater to the development of circulo-respiratory endurance. If this goal is achieved then playing time in the game of basketball can be prolonged, while the recovery time from activity can be substantially reduced. Circulo-respiratory endurance can be developed in a variety of ways, but is best developed by activities which result in an increased lung ventilation rate. For example, running, stationary running, rope skipping, bench stepping, and stair climbing all have great physiological value.

Actual participation in the game of basketball will prove beneficial to the development of circulo-respiratory endurance, through the selection of more skilled opponents. Here again duration of effort plays an important role when related to the quality of competition. This however proves difficult to do when teams do not have a very extensive practice or game schedule, or skilled performers to practice or play against.

Adequate time must be allocated for an exercise program. Therefore time, space and equipment must be scheduled by the coach.

Regularity of exercise is beneficial to continued improvement of physiological and physical responses. This can only be accomplished by having the coach schedule and direct the physical conditioning program every day of practice.

The following is a summary of the common types of programs that could be used by the basketball coach. No attempt is made to outline specific exercises but instead, it is recommended that the reader pursue further texts. The bibliography following this chapter contains many fine books covering these different programs.

Weight Training

In weight training programs the principle of progressive resistance exercise is utilized to achieve muscular strength and endurance. This is accomplished by overcoming a given resistance for a definite number of times, and by gradually increasing the resistance in the ensuing exercise series.

No time limit is established. The exercise program may then be tailored to specified allocations of time and to specific muscle groups.

The convenience of altering resistances is more easily, economically and precisely accomplished through the use of exercise apparatus called barbells or weights.

Circuit Training

This is a program of physical and physiological conditioning embracing a number of desirable features.

1. It develops muscular strength, muscular endurance, as well as circulo-respiratory endurance.
2. It is built on the principle of progressive overload.
3. It is versatile since it can be adapted to surroundings, locations, facilities, equipment and apparatus.
4. It can be accomplished within a relatively short period of time. A short circuit can be accomplished in ten minutes, a more comprehensive circuit may require thirty minutes.
5. The program is tailored to the individual.
6. The program does not require apparatus although apparatus may be included.

The greatest value of this method of training lies in its extreme adaptability to a great variety of situations. A circuit program could be designed to fit almost any individual or group of individuals under most circumstances.

This type of training seems best suited for the development of a general state of fitness, in contrast to the fitness required by the highly specialized athlete. A circuit program can be modified in many ways to meet more specific needs but on the whole, it is more beneficial to the athlete in a general nature, and as an excellent out-of-season program.

Isometric Muscular Contraction

This is the state of isometric muscular contraction implying an increase in tension which is not accompanied by a change in muscle length or in joint angle.

The advantages of isometric muscular contraction are:

1. Within days, provided the program is of sufficient time duration, significant improvement in muscular strength can be noted.
2. Isometric programs can be accomplished in short periods of time.
3. Apparatus essential to the conduct of isometric contraction exercise programs may be inexpensive and simple.

Disadvantages of isometric exercise programs.

1. Isometric exercise programs do not develop or improve muscular endurance.
2. Isometric exercise programs do not result in increased cardio-respiratory endurance.

Heart – Lung Endurance Exercises

Engaging in any of the previous programs would result in the development of muscular strength and in most cases muscular endurance. However, they provide only an incomplete physiological conditioning program because the heart-lung system is not sufficiently challenged. This is a serious shortcoming of the majority of physical conditioning programs.

There is an abundance of choice of activities which are challenging to the cardio-vascular-pulmoray systems. The following illustrates three methods used for basketball players.

1. Spot Running. During this exercise the position of the arms is the least essential consideration. Of greatest importance is the cadence of the step and the duration of the activity. Progression in time is an important

variable. Spot running for uninterrupted periods in excess of five minutes is not desirable because it would probably create a situation conducive to the formation of a psychological block. A variation developed for conditioning basketball players is to incorporate a production count achieved within ten innings. Spot running is engaged in for ten seconds with the number of right foot contacts recorded. This is followed by alternating ten second rest and ten second spot running periods. Each spot running period constitutes an inning with ten innings completing a program.

2. Rope Skipping. This activity provides the opportunity for neuromuscular co-ordination as well as the development of circulo-respiratory endurance. During the skipping phase, the legs should be kept close together with the knees slightly flexed. The skips should be no higher than a distance which allows the rope to pass beneath the feet. Elbows should be kept close to the trunk with a minimum amount of forearm action, but flexible wrist action. This should not exceed five minutes.

   Two factors are worthy of consideration with this training method:

   i. The rope should be of a material that will allow it to be turned easily.
   ii. The length of the rope. This can be determined by extending it from the trouser belt alongside the outer edge of the leg, underneath the feet (which are spread at shoulder-width distance) to the opposite side of the trouser belt.

3. Running. This can be carried on where an indoor track is available or on the gym floor. Initially distances must be conquered, then time required to conquer the distances must be reduced to provide an additional challenge. When using the gymnasium where distance would be difficult to calculate, it is suggested that markers at four corners be used to run around. Each day the player should count the number of markers he passes during the running period so that he may improve his count on each attempt. Five minutes can be used as the minimum running time.

Prevention and Treatment of Athletic Injuries

Too many coaches have neglected preventive taping in the past with the result that many times during the season the team has been hampered by injuries that could have been prevented, or healed faster if proper techniques had been followed.

Coaches have also ignored purchasing equipment for a training centre by reasoning that:

1. It is too costly
2. They have no room to store the equipment

Both these reasons should never be used if the care of the athlete is uppermost in the mind of the coach. If a team cannot afford to develop a training centre over a number of years, then they are not providing the best care for their athletes and should not enter teams competitively. Money and space can be secured if the coach believes in the value of an injury centre and prevention techniques.

The following covers some of the most common types of injuries occurring to basketball players, including the use of different modalities of physical medicine that will assist in the healing of these injuries.

Adhesive Taping

History

1. Subjective methods used among trainers.
2. Adhesive plasters evolved into adhesive tapes.
3. Greeks used a sticky substance made of olive oil, lead oxide and water.
3. Today resin, beeswax, India rubber, etc., are used for a faster stick.
5. Zinc oxide is added to give additional strength and quick-setting qualities.

The Essentials of a good plaster are:

1. Strength
2. A rubber base to prevent slipping
3. Perforation to allow evaporation from the skin

Conditioning the Team

Uses of Adhesive Taping for the treatment of:

1. Sprains and strains
2. Rupture of a muscle or tendon
3. Fascitis, tendonitis, myocitis
4. Separation of joints
5. Traumatic conditions of connective and supportive tissues

Purpose of Taping

1. For the immobilization of a joint
2. To promote rapid healing
3. To alleviate discomfort by fixation of soft tissues and muscles
4. To prevent component structures of the injured part from exceeding their normal physiological limits
5. To provide gentle compression

Considerations to be made before applying the tape:

1. What movements are you trying to prevent?
2. What was the position of the part when the injury occurred?
3. Can you apply a bandage which will prevent this part from reaching that position?
4. Adhesive tape must take the force of the blow and not the injured part.
5. Apply the first strips parallel with the fibres of the muscle for good anchorage; the next strips may run in any logical direction.
6. Anatomical and surgical knowledge is required.

For protection the strips must:

1. Be placed on the same side from which the harmful force was applied.
2. Extend above and below the joint.
3. Be tight enough to prevent strain on the injured part.

Purpose of Adjuvent:

1. To increase the adhesiveness of the tape.
2. To minimize skin sensitivity.

Types of Adjuvents:

1. Tincture of benzoine
2. Cramers tape rash – Tuf-Skin
3. Cherry Rosin

Skin Preparations

Cherry Rosin

Mix 1 lb. of powdered rosin to one gallon of denatured alcohol. Mix this until it is clear. Keep in a warm place and shake repeatedly. This may be used in several hours. Total cost is ninety cents per gallon. To make this extra sticky, add one teaspoon of balsam of Peru.

Benzoine

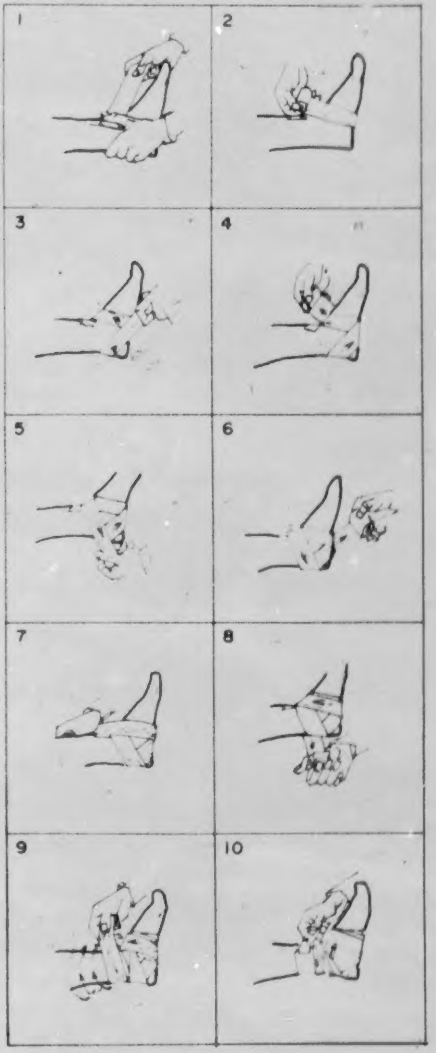
If you buy this from a commercial source it will cost you eight dollars per gallon.

Ankle Strappings

Ball players should be required to wrap their ankles for all games and practices. Inexpensive rolls of tennis court tape can be purchased and cut into lengths approximately 5' in length. Players can then be taught to wrap their own ankles. (Diagram 7).

Diagram 7: Louisiana Type Ankle Wrap

This shows how to wrap an ankle proceeding from No. 1 and including No. 10. The end of the wrap is secured snugly with a three inch strip of tape about ten inches long.



Springfield Ankle Strapping

If players have weak ankles due to previous injuries then a Springfield ankle strapping should be used (Diagram 8). If this cannot be done for practices at least have the ankle taped for games and wrapped for practices.

The purpose of this support is to give maximum stability to the ankle joint. Dorsi-flexion and plantar flexion are not limited to any great degree but inversion and eversion are limited. Most ankle injuries are the result of excessive **inversion** range of motion. The tape is applied to stress eversion and thus reduce the possibility of inversion. With this strapping excessive inversion is reduced. This support is also excellent as it requires a minimum amount of tape. The medial and lateral malleoli and tarsal articulations are supported.

Materials to complete the Strapping

2 – two inch adhesive strips, 24 inches long
2 – one inch adhesive strips, 23 inches long
1 – two inch adhesive strip, 14 inches long

Technique of Application

The ankle must be at a right angle. The tibia and the volar surface of the foot must be at ninety degrees.

Strap 1

The heel is raised and the 2" strip 24" long is placed posterior to the malleolus. Apply tension in the vertical direction. Before the vertical strips are actually placed on the skin the ninety degree position must be attained. The anterior edge of this 2" strip should bisect the medial and lateral malleoli.

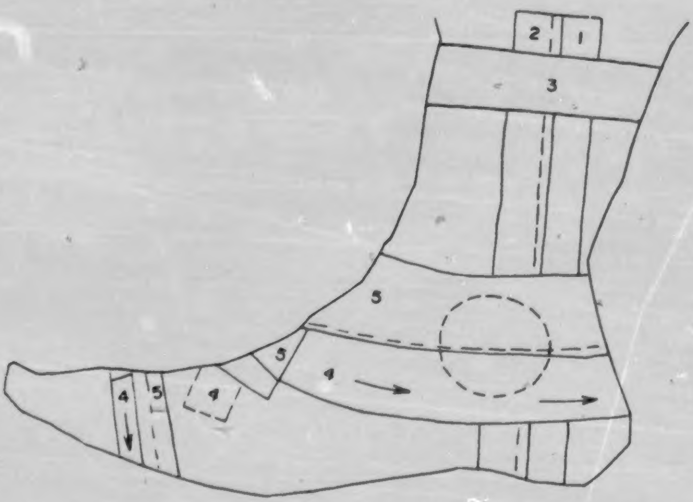
Strap 2

The second vertical strip is applied in the same manner except the anterior edge of strip 2 is 1" anterior to the first strip. In other words, the second strip should bisect the first strip.

Strap 3

This strip is the 14" piece. This is used as an anchor to hold down the first two strips applied. Follow the contour of the leg and do not restrict circulation. Apply at a diagonal to conform properly. Do not apply this anchor so high that it crosses the inferior aspect of the gastrocnemius muscle. Strips 1 and 2 should cover the medial and lateral malleoli completely or the strapping is incorrectly applied.

Diagram 8: Springfield Ankle Strapping



Problems Relating to the Feet

During early season practice, the feet should be thoroughly inspected every day. After the season starts, the check should be made at least twice each week.

Diagram 9 points out some of the possible injuries and irritations that commonly occur with the feet.

If irritations and injuries are located and treated before they develop into serious problems, your foot troubles will be cut in half. Callous areas may be detected and covered with tape; corns can be prevented by removing pressure. Blisters will not form if friction is removed. Shoe lace abrasions will not grow into problems if pinching is prevented. Bunions can be stopped with longer shoes.

Diagram 9: Foot Problems
These problem areas should be examined during the first few weeks of practice to prevent bothersome injuries and irritations from developing.

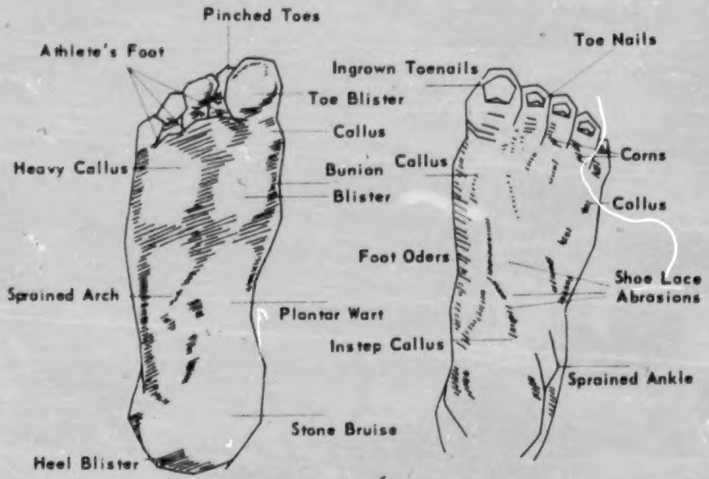

Pinched Toes
Athlete's Foot
Toe Nails
Ingrown Toenails
Toe Blister
Callus
Heavy Callus
Bunion
Callus
Corns
Blister
Callus
Foot Oders
Shoe Lace Abrasions
Sprained Arch
Plantar Wart
Instep Callus
Sprained Ankle
Stone Bruise
Heel Blister

Diagram 10: Blister Pad
This is the design for a contourized pad for protecting heel blisters and is made from sponge rubber.

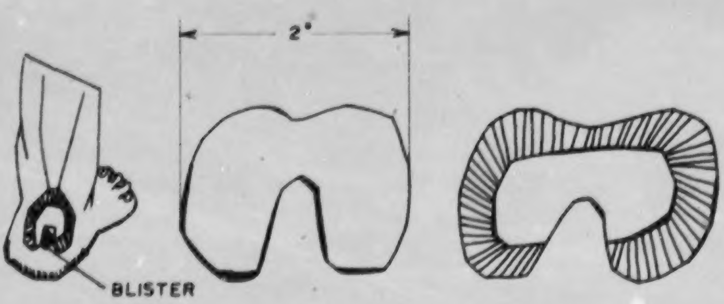
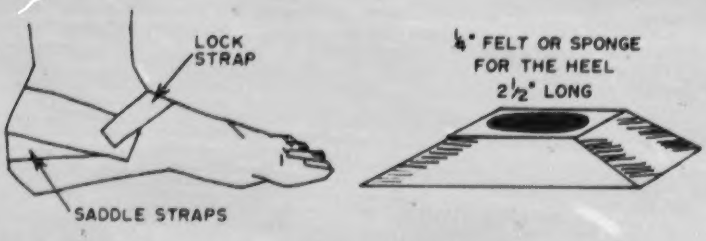


Diagram 11: Blister Pad Protection
This shows how to anchor the blister pad in place. A ¼" felt or sponge pad can be placed under the heel to raise the foot thus preventing the same irritation from occurring.


LOCK STRAP
SADDLE STRAPS
¼" FELT OR SPONGE
FOR THE HEEL
2½" LONG

Modalities of Physical Medicine

Hydrotherapy

Whirlpool

One of the most common modes of treatment is the whirlpool bath. Hot water gives a sense of "well-being" to the muscles. Heat and massage have an impressive mental effect on the athlete. Hot water of 105 degrees to 115 degrees for 15 to 20 minutes is followed by:

1. A marked dilation of peripheral vessels in the extremities involved.
2. Relief of pain and muscle tightness.
3. Stimulation of wound repair.

Hydrocollator Pack

This is hydrotherapy treatment with effects similar to whirlpool, except that it provides stationary heat and it can be administered in any position, such as sitting or lying down. Its use is usually confined to a local area of the body. It is particularly advantageous around training quarters because it is a modality that does not need to be attended constantly.

Diathermy (short wave)

This type of heat causes a deep hyperemia with an increase in arterial flow. The arterial flow brings more oxygen and nutrition to the injured area while aiding the venous flow to carry away the products of local metabolism. Diathermy promotes the breaking up of inflammatory exudates and assists in their reabsorption as shown by a decrease of swelling, relief of pain, and restoration of function to the injured area. Heat from this modality increases the subcutaneous temperature three to four degrees more than any other type of modality. It has been found that the body tissues will reach maximum heat absorption in about 20 minutes.

Ultrasound

This relatively new modality produces these mechanical, chemical, and thermal effects. The mechanical effects of ultrasound are agitation and massage movements of the body cells and tissues, brought about by the sound wave vibrations. These movements help to reduce swelling of tissues caused by lymphatic stasis nerve roots. The chemical effects are secondary to absorption of fluids by the interestial substance. Thermal effects are produced by the internal friction of tissue caused by vibrations of the sound waves. This modality should only be used with the advice and direction of a medical doctor. It is mentioned here so that coaches may consult with the physician relating to its use because it will in most cases, shorten recovery time.

Ultraviolet

When this modality is accessible to the athletic trainer it can be of value in the treatment program. Ultraviolet radiation may help combat and control infection of wounds received by athletes; e.g. lacerations, puncture, open friction blisters, large abrased areas, etc. It also assists in retarding certain fungus infections such as those causing ringworm. It can be used daily or at intervals of three times weekly, depending on the situation. At the onset of treatment with ultraviolet and to get minimal erythermal dosage (MED), this treatment should be for 20 seconds at about 30 inches from the exposed area.

The 30 inch distance should remain constant but exposure time can be increased 10 to 15 seconds each day depending on the source of radiation.

Infrared Radiation

Infrared radiation is an old, tried and true modality for increasing the peripheral blood supply to tissues. Its use of late has decreased somewhat because it does not heat the deeper tissues as does diathermy. The tissues usually reach maximum absorption (approximately 10 mm. in depth) in about 25-35 minutes.

Massage

This is a technique long used in the field of physical medicine and is valuable if properly applied. One of its most important uses is to help reduce muscle spasm. Other benefits derived from massage are that it assists somewhat in stimulating the lymphatic drainage and in preserving muscle tone and nutrition. The psychological value of massage is also worthy of consideration.

A rule of thumb in the treatment of athletic injuries is, no physical medicine should be administered for a *minimum* of twenty-four hours following injury except for the application of cold to minimize hemorrhage.

From his pre-injury association with the athlete, the trainer is in a position to observe any change in attitude toward future participation by the athlete after a relatively severe injury.

Contrast Bath Procedure

Regular Procedure

1. 3 minutes of heat
2. 15 seconds of cold
3. 45 seconds of heat
4. Repeat steps 2 and 3 eight times
5. 3 minutes heat or 20 minutes alternate procedure

Alternate Procedure

1. 5 minutes of heat
2. 15 seconds of cold
3. 1 minute hot
4. Repeat steps 2 and 3 ten times
5. 5 minutes heat or 3 minutes of alternate procedure

Results of Contrast Bath

1. Improves circulation
2. Increases mobility of the part (range of motion)
3. Decreases pain and helps relieve muscular spasm
4. Develops a pumping action by reflex action
5. Helps reduce the effusion which is present
6. Prepares the part for massage and therapeutic procedures

Benefits Derived from Heat

1. Soothing effect
2. Relief of pain
3. Increased mobility
4. Increased vascular bed
5. Pre-exercise conditioning

6. Relaxation
7. Sedative effect
8. Positive and prolonged hyperemia

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Chapter 4

SETTING UP THE PRACTICES

Pre-season Practices

Basketball has gone through many changes in the past two decades; the game has become more complex, the players more skilled, and the coach's job more difficult.

There has been a remarkable growth of ideas and systems in both offence and defence. No longer can the coach decide at the beginning of the season that he will stick with one particular pattern. He must teach a variety of defences and offences and must be able to change his tactics to cope with the style of his opponent.

All this may leave the beginning coach with a feeling of hopelessness. He probably has attended one or two coaching clinics, is armed with several good books and yet he dreads meeting his squad for the first time.

There are many types of offences and defences that a coach may use. One must realize that in all probability none of these systems ever would have worked for the coaches who devised them if their players had not been thoroughly schooled in all the basic fundamentals of the game.

In other words, the system is only as good as the coach and players can make it. The beginning coach then, should start with the basic fundamentals of the game and proceed from there.

Practice Sessions

What skills should the team practice? How long should they work at these skills? In what order should they be taught? Do you spend the same amount of time on each fundamental? Do some skills require more practice time than others?

These are some of the problems the beginning coach must face. There is no definite guide list to follow. He learns what is best for him and for his squad by trial and error. The good coach soon learns how to cut down on the errors.

During the early practices, you start with the basic skills of passing, shooting and dribbling. During the first week you work hard on these fundamentals. The players learn best by repetition, so these three basics are stressed in the early practices, although time should be set aside to continue working on them throughout the entire season.

Setting up the Practices

The amount of time spent on each skill will vary according to how quickly the players learn, and the difficulty of the skill. The drills you use should be varied to keep up their interest and should cover two or more of the skills you are working on.

Progression is very important in teaching. The movements should be broken into several parts and then carefully reconstructed in the proper sequence. For example: in teaching the layup shot you can have them start from a position under the basket. He is next taught how to bring the ball up overhead, just as he takes off with the left foot; the right knee is raised and he goes as high in the air as he can; he lays the ball against the backboard when he is at the top of his jump. This is what is known as the high jump technique and the player when landing, usually finds himself in good rebound position.

When he is successful from this spot, he should be moved one full stride back from his original spot under the basket. He stands with feet parallel, the ball waist high and held with both hands. He takes a long stride with his left foot and goes up for the shot.

He should now be moved out to the foul line. He takes one dribble and makes the shot at the end of that dribble. The coach must check to see that he keeps his eyes on the backboard and not the ball.

You can continue to build from this point. For example, he can take a pass before the shot; or he can drive in for the layup. He can work the right side, the left side and then head on shots, etc.

There are other devices a coach may use when teaching particular skills such as movies, slides, photographs, or display cards. He may have a good player perform the skill in slow motion, then at average speed, etc. The other players can watch. Any errors in form may be pointed out and then the players can pair off and correct one another.

In most cases the rate of learning by the players will depend upon how you present the material, and the interests and attitudes of those who are receiving the instruction.

Time Allotment

The time you allow for the various skills will depend upon the individual abilities of the players.

During the early practices you may spend equal practice time on the various fundamentals. Since some are easier to learn and require less time, you begin to make the necessary adjustments. If some of the players are still weak in some particular area, you may give them extra time or take them aside for individual instruction.

Setting up the Practices

The average practice session can be divided into four phases and should not be longer than one and a half hours.

1. Free Shooting and Warm-up.
   This includes set shots, jump shots, foul shots and several types of layup drills. The time allotted would vary; twenty to thirty minutes in pre-season practices, and fifteen to twenty minutes during the season.
2. Drills on fundamentals.
   Twenty to Thirty minutes.
3. Offence and Defence
   Early practices should concentrate on individual skills; after the second week work on team offence and defence; usually about twenty to thirty minutes.
4. Scrimmage
   At one basket 2 on 1; 3 on 2; 3 on 3; ten to fifteen minutes.

First Week

Shooting

One and two hand set shots; foul shots; jump shots; driving layups (right and left hand and down the centre); bank shots off the board.

Dribbling

The high dribble is best suited for speed and floor vision. The low dribble is preferred for control and protection. The players should be adept at both and the better players should be able to use either hand.

Setting up the Practices

Passing

Chest, bounce, underhand, baseball and overhead passes. These should at first be practised at the stationary position. Then you arrange for the same type of passes to be performed in moving drills. Three man half court, and three and five man full court weaves are good for ball handling and conditioning. Use a variety of running drills that combine two or more types of passes.

At the end of the first week tabulate all the fundamentals covered; evaluate the work done and then determine the individual skills to be covered during the second week.

Second Week

During this week you can start working on such skills as screening, faking, rebounding, offensive and defensive footwork, as well as working with all the fundamentals practised during the first week. Near the end of this week, have several full court scrimmages so that you can start selecting the squad.

Third Week

You can start working on the patterns of defence and offence you intend to use. You should be certain you have a zone defence and a system of attack to beat it. Your players should be ready physically to begin learning a fast break and pressing patterns if they are part of your plans.

You keep filling the players' bag of skills, and each day they learn more about the game and become more adept in performing the skills previously taught.

They learn only by continued practise and repetition. The coach must make his drills and practices interesting and challenging to every boy on his squad.

In recapitulating, we would say that the explanations should be brief, clear and simple. If you can perform some of the skills reasonably well, demonstrate them yourself. For the more difficult skills have one of your better players demonstrate while you point out the components; or use many of the excellent film strips or photographs available to coaches.

Repeat your drills, especially if they are challenging to the players and they are learning something by performing them. The coach must be able to see what the player is doing wrong and correct his mistakes before they become a habit.

In shooting skills if the player's style is different or a little unorthodox when compared to the accepted methods, but he is getting very good results, leave him alone. If on the other hand he is having little success, or is hot and cold with his shooting, you should correct his style to the conventional method.

The First Meeting

Before holding the first practice session the coach should hold a meeting of all the candidates for his team. At this time he will have the opportunity of discussing and explaining all of the requirements he expects them to meet. He will check on their eligibility, age grouping, and academic standing. He will advise them of the time and days practices will be held. He will advise them of the training rules he has in mind, especially his feelings about smoking, drinking, and dating during the week. He will outline the school's policy regarding such things as playing for outside teams, care and use of uniforms, the facilities of the school, their behaviour on and off the court and when travelling and playing away from home. He may explain how he is going to select the team; his attitude towards players who miss practices; and the plans for the coming season.

Planning the Practices

Good teaching, and hence, good coaching results from thorough preparation and adequate planning for the job that is to be done.

There should be a plan for every practice; it should assure complete coverage of all the necessary fundamentals. It should give each skill a proper time allotment and should provide a gradual building up of physical conditioning as well.

Each day's schedule should be closely related to the previous day's, so there will be a constant progression in the skills that are taught, and in the drills that are being used to practise and develop these skills.

Length of practices in high schools should depend upon the number of practice sessions that are held each week, and the facilities available. If both the Junior and Senior teams use the gym at the same time they should have a minimum of four practices and play at least one game a week. Each practice session should be one and a half hours duration, with an additional half hour for those who wish to remain and practise the skills they may be deficient in. If gym space is available to allow the teams to practise separately, then three practices a week would suffice.

Setting up the Practices

First practice

The coach should begin review of the fundamentals of passing, dribbling and shooting. He should teach and drill the following types of passes: chest pass, bounce pass, overhead, one hand underhand and baseball pass. He should teach and drill the high dribble for speed and the low dribble for control. He should teach and drill the one hand set shot and the layup shot. (To assist in the build up of arm strength, medicine balls, or old basketballs stuffed with kapok can be used during stationary passing drills).

Weekly Practice Schedule

First Week

Monday

Shooting – 20 minutes

Teach the one and two hand set shots; start at about fifteen feet from the basket and move out gradually.

Layups – 10 minutes

Start from under the basket and gradually move out, using both sides of the basket.

Dribbling – 20 minutes

High and low dribble; use right and left hand; practise stop and go dribbling; practise driving in for the layup.

Passing – 40 minutes

Work on chest, bounce, one and two hand underhand, baseball and overhead passes. At first these should be practised while stationary. If available use heavy balls as well (basketballs stuffed with kapok are good). Do not keep them stationary too long. Mix in running drills and change from one to the other; use split vision drills for chest and bounce passing.

Conditioning

Tuesday

Shooting – 20 minutes

Teach the jump shot and foul shots and practise the set shot as well.

Layups – 10 minutes

Dribbling – 10 minutes
Same as Monday.

Passing – 40 minutes
Same as Monday.

Foul Shooting – 10 minutes

Conditioning

Wednesday

Shooting – 30 minutes
Work on the bank shot and practise the other shots. Use combination drills covering passing, dribbling and shooting.

Dribbling drills – 10 minutes

Passing drills – 30 minutes

Foul Shooting – 10 minutes

Conditioning

Thursday

Shooting – 30 minutes

Layups – 10 minutes

Pivoting – 20 minutes
Teach use of pivot with ball; use of pivot without ball; front pivot and rear pivot.

Passing drills – 20 minutes

Foul shooting – 10 minutes

Conditioning

Second Week

Monday

Shooting – 20 minutes

Passing – 20 minutes

Rebounding – 20 minutes
Explain defensive and offensive rebounding; boxing out after the shot; learning to contact the man first then looking

for the ball; how to protect the baseline. Work on positioning by rolling, spinning or sliding through.

Shooting and tip-in practice — 10 minutes

Pivoting drills — 10 minutes

Foul Shooting — 10 minutes

Conditioning

Wednesday

Shooting — 20 minutes

Individual defence — 20 minutes

Screening drills — 10 minutes

Passing Drills — 10 minutes

Scrimmage — 30 minutes

Full court scrimmage; watch players closely as you should be ready to cut the squad.

Conditioning

Tuesday

Shooting — 20 minutes

Individual defence — 20 minutes

Work on guarding the man with the ball, and guarding the man without the ball; work one-on-one and two-on-two drills.

Screening — 20 minutes

Work on front, lateral and deep screens.

Passing — 10 minutes

Work on the overhead passes.

Running and passing drills — 20 minutes

Conditioning

Thursday

Shooting — 20 minutes

Pivoting drills — 10 minutes

60

Individual defence – 10 minutes

Screening – 10 minutes

Foul shooting – 10 minutes

Scrimmage – 30 minutes

Full court scrimmage; make final selection of the squad.

Conditioning

Third Week

Monday

Review fundamentals – 30 minutes

Set shots and foul shots; dribbling, high and low; driving for a layup; passing drills.

Introduce the 2-1-2 zone defence – 30 minutes.

Basic positions of the 2-1-2 zone; floor areas that the man in each of the zone positions is responsible for; where to move with respect to the position of the ball; analyze and set defensive responsibilities at each shift of the ball. Have three players on offence move the ball in on the zone so that the defence may practise changing their positions as the ball changes position.

Half-court controlled scrimmage – 10 minutes

The defence lines up in a 2-1-2 zone and five offensive players attempt to break the zone. The offence is given ten tries to score; as soon as the defence gains possession of the ball one try is ended and they move the ball out and start again. When the offence has completed their ten attempts to score, the defence is given the ball and they become the attacking team. Keep a count of the number of baskets each side scores.

Screening – 20 minutes

Use drills to practise front, lateral and deep screens.

Conditioning

Tuesday

Fundamentals – 20 minutes

Set shots, layups.

Man-to-man defence – 40 minutes

Footwork drills; moving backwards, forwards and side to side; (use boxer's slide, never cross the feet). Guarding the man with the ball; guarding the man without the ball; teach how and when to switch; use screening drills and have defence practise switching. Controlled scrimmage half-court. Defence plays man-to-man; offence tries to set up screens. Use ten attempts and then switch offence to defence and repeat several times.

Review zone defence – 10 minutes

Repeat work done during previous session.

Full court scrimmage – 20 minutes

Conditioning

Wednesday

Review Fundamentals – 20 minutes

Passing, dribbling and shooting drills.

Defence against the dribble – 15 minutes

Teach defensive man how to meet the dribbler; teach him how to force the dribbler to either side line.

Teach dribbler how to beat his man – 15 minutes

Fake and dribble. Fake in one direction; use cross step to drive past guard in the opposite direction. Up and under; fake a shot, as guard goes up to block, use cross step and drive past him using a low dribble.

Attacking the 2-1-2 zone – 20 minutes

The one-three-one defence is highly recommended, especially if you have two good set shooters, a good ball handler to play the outside spot, and a big strong boy to play under the basket. This player should also have a good shot from the side. Use a controlled scrimmage to practise the offence against the zone.

Full court scrimmage – 10 minutes

Conditioning

Thursday

Final practice before the first game of the season.

Passing, shooting and dribbling drills – 20 minutes

Man-to-man defence – 20 minutes
Two-on-one; three-on-two drills.

Controlled scrimmage, half-court – 30 minutes
Five against five (man to man), five against five (zone defence).

Foul and set shooting – 20 minutes

Conditioning

Practice Routine after the Season Starts

During the first three weeks of practice many of the basic fundamentals of the game have been covered. There are still however, many basketball skills to be taught and learned by the players. A few of these are switching on defence, sliding through, rebounding, jump ball situations, the fast break, full court presses, the type of offence you plan to use, several types of defence, etc.

Setting up the Practices

During every practice session, for the remainder of the season you could divide your practices as follows:

1. 30 to 40 minutes – Practising the work you have covered up to the present time.
2. 10 to 15 minutes – Individual defence.
3. 20 minutes – Devoted to team defence and team offence.
4. 30 minutes – To introduce and work on set-plays, zone defences, full court and half-court presses.
5. Conditioning.

Make all your practices interesting and challenging to the players, work them hard, keep changing your drills. Have short rest periods, during which you should be explaining something new, or correcting something that they were doing wrong. They should end every practice with the feeling that they have had a good workout, have improved both individually, and as a team.

Setting up the Practices

Selecting your Team

The Midgets should start at least two weeks before the Junior and Senior practices. This gives the beginners and less experienced players more gym space. The coach will of necessity, be teaching and stressing all the basic fundamentals of the game; i.e. passing, shooting and dribbling. When they get to the stage where they do these fairly well, he can start on footwork, including pivoting, stopping, starting, individual defensive and offensive moves, rebounding, team defence and team offence and then scrimmaging.

All these basics should be covered before the end of the third week of practices; by then the coach should know what members of the squad he should keep.

Do not carry a large squad unless you plan to use them all. A player does not learn very much about thegame from the player's bench. Sometimes these people become so accustomed to that spot that they become quite content to spend the entire season from that vantage point. Carry twelve players if you have good material, otherwise, cut down to ten, providing you have ten who will attend every practice. If a candidate for the team is cutting practices, he should be one of the first to be dropped from the squad.

Selecting a Young Team

The criteria used in cutting a squad will depend upon the age group of the boys you are working with. If we are selecting boys who are fifteen years or under the coach could then look for the following qualifications.

Co-Ordination

Is he well co-ordinated or is he still at that awkward stage? Will he grow out of this stage soon enough to help the team? Can we help him overcome this condition? If he is tall he may be a better risk than a player who is short and just as awkward.

Instruction

Does he accept instruction, or does he act as if he knows more about the game than the others. How does he perform his drills? Does he enjoy this part of the practice or is it a chore that he must carry out? Does he have a keen interest in basketball or is he just trying it on for size?

Ability to Get Along

Does he get along well with the rest of the players, and with the students and teachers he comes into contact with? A boy who has discipline problems in a class room will also have problems with his academic work which in turn will reflect itself in his play.

Natural Ability

This is one of the most important factors in selecting a player at this age level. If a boy has natural ability he may be a better gamble than keeping a boy who may have a few more skills, but has achieved these skills only through hard work.

Boys with hidden talent may develop a great deal faster and may become better ball players. Cut your Midget squad slowly, take a full three weeks; make certain you are not missing a slow developer by cutting too soon. Have several scrimmages before making your final decision; give all the candidates the opportunity to work under the fire of competition. Do not make your cuts at the practices; it is less embarassing for the players and sometimes for the coach; simply post a list on the bulletin board of those players who are still on the squad. What should you do with players who have been cut off the squad? Encourage them to play intramural or to play in the Church leagues. Some can become managers or assistants; try to keep as many as you can in some phase of basketball.

Selecting an Older Team

The qualifications for a basketball player increases as he moves up from Midget (under 15 years) to Junior (under 17 years) and then to Senior (under 20 years).

Setting up the Practices

The coach should look for such things as speed in thought as well as in movement. How does he react to changing situations during a game? Can he anticipate correctly, or does he guess wrong most of the time? What is his attitude towards other players, the game, the coach? Does he go all out in practice or does he coast most of the time? Does he have good height? Can he rebound? Is he well skilled in the basic fundamentals? Is he a good student? It is better to keep the players with good grades than gamble with the player who is around fifty percent, everything else being equal.

The boy should be relaxed, confident, a good shooter, a good ball handler, and one who plays both defence as well as offence. He must be the type who is willing to work hard. He must be a team player, not an individual. He must have a good disposition and should develop a high degree of self-control, both on and off the court. He must have a strong competitive spirit.

There are objective methods which you may use in selecting your team, or as a guide in selecting the squad. You can develop your own battery of tests for shooting, dribbling and passing skills. In an area where the boys you get are thoroughly skilled in fundamentals and have a solid background in basketball, a coach may be able to use these methods. Unfortunately it does not give a complete picture of his capabilities.

Layup Test

From a spot under the basket, the boy stands with a ball and on a given signal starts shooting. The coach counts the number of baskets scored in 10 or 15 seconds.

Foul Shooting

Count the number he can score out of 10 or 20 attempts. He should move to a different basket after every second shot.

Dribbling for Speed and Control

Space five chairs or other obstacles across the floor in a straight line. Have the player dribble in and out and around the chairs. Time him for the trip up and back.

Dribble, Layup and Rebound

Place a chair at the middle of the foul line. Player stands at the spot where the foul line meets the circle. On command he drives for the layup, shoots, rebounds, dribbles out around the chair and in for another layup. Test lasts for 30 seconds.

Setting up the Practices

Score number of shots made. If you want information regarding his physical condition let them carry on for a full 60 seconds. You will find that his efficiency drops rapidly as he tires.

Wall Pass

Have the player stand at a spot eight feet from a wall and chest pass against the wall. Count the number of catches he makes in 30 seconds.

Jump Shooting

Mark various spots on the floor, ranging from 12 to 21 feet from the basket. Player starts at the 12 foot mark and gradually moves out one foot each time he scores. Count number of baskets, give him at least 15 attempts.

Set Shots

Repeat the above using one hand and or two hand set shots.

These tests will give you some comparison as to their abilities in shooting, dribbling, and passing, but leaves many other skills untested. You could use the above tests in making your first cut, even then you may overlook someone who might be very good on defence.

Selecting During Drills and Scrimmage

You can often get a valuable assessment of the player's ability while he is performing the various drills that you use in your practices. You can evaluate various skills like passing, dribbling, shooting and pivoting, as well as general all-round performance. The final judgement in evaluating his ability can be made after watching him in action during a scrimmage or a practice game.

Things to look for:

Does he have confidence? Is he relaxed? How does he handle the ball? Does he come out to meet a pass? Does he rebound at both baskets? Does he enjoy playing? Does he work hard on defence as well as offence? Is he a team player? Does he pass the ball when a teammate is in a better position to make the shot? Does he force or hurry his shots, or does he lose the ball because of a bad shot?

Keeping Statistics

Another method is to keep statistics on the players during several scrimmages. The list could contain many of the following items and be set up any way the coach desires.

Number of passes (both good and bad).
Number of times he receives a pass.
Number of fumbles he makes.
Number of times he dribbles.
Number of shots he takes (both good and bad).
Number of shots missed.
Number of screens he sets up.
Number of times he uses the "give and go".
Number of offensive rebounds.
Number of defensive rebounds.
Number of times he gets caught out of position.
Number of interceptions he makes.
Number of times he loses the ball through violations.

Chapter 5

GENERAL FUNDAMENTALS

As was previously mentioned in Chapter 2, coaching can be broken into a number of main components.

1. Teaching skills – where the basic fundamentals are taught to the players so they may use them in combinations to play a game of basketball.
2. Correcting skills – where the coach must first recognize that a skill is being performed incorrectly, then must analyze exactly what is wrong with the performance, and communicate the correction to the player.
3. Strategy – where the coach must decide the combination of skills to be used by the team against different opponents.

In this chapter and the following four we are concerned with the first two points while Chapter 12 will deal with point three.

General Principles

1. Recognize errors when they occur. This is not as obvious as it may seem. Only a thorough knowledge of the fundamental techniques and patterns will allow a coach to recognize errors when they are committed. A coach must always be on the alert for difficulties to develop. The experienced coach learns to watch for danger signs that will allow him to eliminate problems before they occur.
2. Isolating the problem. Once the problem area is recognized the coach must then pinpoint the actual source of trouble. For example, if a player was having difficulty with his jump shot the coach would first of all recognize that the player was having shooting difficulties. Next he checks through each of the component parts that constitute the jump shot to see which one is presenting the problem, then he is in a position to effect a correction.
3. Correcting the error. This is one of the most difficult aspects of coaching. It requires that the coach communicate either verbally or by some form of demonstration the correction he is trying to achieve. Many times both the coach and the player seem to understand the problem but cannot effect an efficient solution because the coach is unable to communicate clearly. The use of films and

photographs has successfully overcome this barrier, especially with younger coaches.

The techniques that are introduced in this chapter serve as an introduction to the chapters on offensive and defensive fundamentals.

It should also be noted that the fundamentals outlined in these five chapters do not constitute all the basic skills of basketball. They will however, allow a team to execute all the standard offensive and defensive patterns that have proved successful with many teams to date.

Although all the fundamentals are not necessarily used for any one of the patterns, it is essential that the player be able to execute all of them, so the coach may change the team offence and defence when necessary.

Whenever it is not obvious, a list of errors commonly committed is included with the fundamentals, with recommendations as to how they may be corrected. Drills to practise the skills are also outlined at the end of each chapter.

Footwork

The ability to use the feet correctly in basketball is an early prerequisite. It is necessary that the player learn to stop, start, pivot and fake efficiently if he is to be a good basketball player.

Stopping

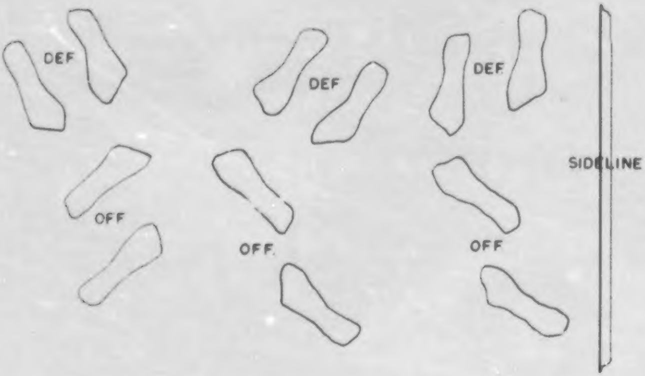
This manoeuver may be executed with or without the ball but in both cases it calls for good body balance. There are two stops that are important.

The Stride Stop

Used when protecting the ball at the end of a dribble or when receiving a pass. The stop is made with one foot ahead of the other with the feet well spread. The body weight is on the forward foot with the knee of this leg well flexed and the body kept low. The front leg should always be the one closest to the defensive man. If the defensive man is straight ahead then the stops should be made angled into the centre of the court. (Diagram 12).

Diagram 12: Stride Stop

This shows the different positions in relationship to the defensive man. The direction of the stop should always be towards the centre of the court.



The Two Foot Stop

This is commonly used by forwards and centres coming from the direction of the baseline. To execute this stop you should take a short low hop off either foot and land on both feet simultaneously. Land with a comfortable wide base, flexed hips and knees, with the head up. The most important thing is to keep the centre of gravity low in order to maintain good body control.

Uses of Proper Stopping

1. Proper stopping is a prerequisite to all pivots and turns.
2. Proper stopping will keep the body between the opponent and the ball.
3. Proper stopping allows the offensive player a time advantage for a quick shot at the basket.

General Fundamentals

Starting

There is very little in the way of instruction regarding this skill, except that to start quickly, players should push off the rear foot and take short driving steps on the balls of the feet and the toes. The weight should be kept well forward, keeping the centre of gravity low.

Players should learn to start fast with or without the ball. Along with this, they should learn a change of pace, that is, to go slow then suddenly go fast. Or start fast, then change to slow, etc. This change of pace can be practised while dribbling a basketball and is an excellent method to develop ball touch.

Pivoting

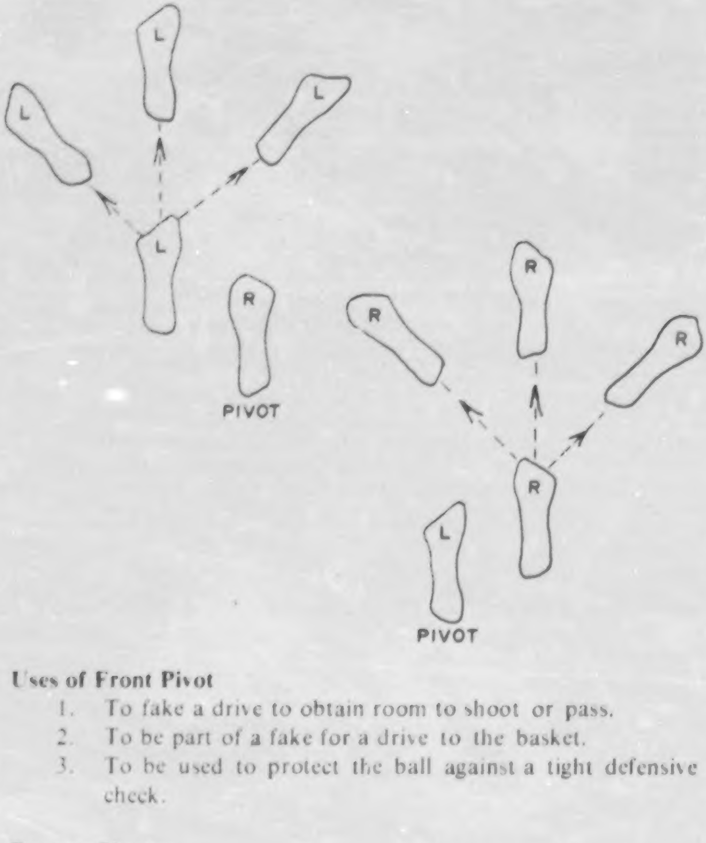
Pivots are used in conjunction with stops and manoeuvers in basketball while in possession of the ball. Pivoting is the use of footwork involving a changing or reversing of direction of the body while keeping one foot (the pivot foot) in contact with the same spot on the floor.

A primary consideration is keeping the leg or the body between the opponent and the ball.

Front Pivot

One foot is usually in front of the other when receiving a pass or stopping a dribble (stride stop). The weight is carried on the front foot with the back foot being the pivot. The centre of gravity should be low. A step can be taken with the front foot in any forward or side direction. (Diagram 13).

Diagram 13: Front Pivot
This shows the direction of the step with either the right or left foot acting as the pivot.



Uses of Front Pivot

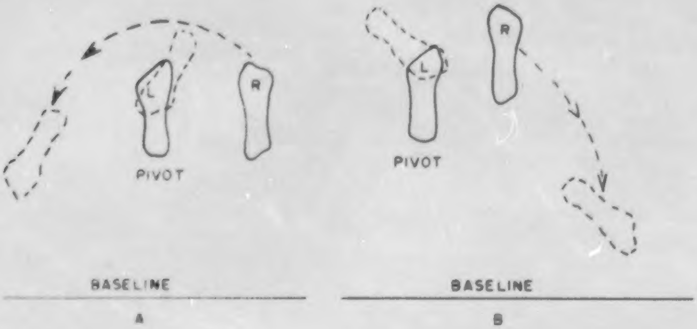
1. To fake a drive to obtain room to shoot or pass.
2. To be part of a fake for a drive to the basket.
3. To be used to protect the ball against a tight defensive check.

Reverse Pivot

Both feet must land parallel (two foot stop) when receiving the ball on a break-out, or when preparing to go via the baseline to the basket. Either foot can be the pivot foot with the opposite foot stepping in a backward direction either across the pivot or in a drop-back fashion. (Diagram 14).

Diagram 14: Reverse Pivot

There are two types of a reverse pivot. A – Crossover and B – Dropback.



Uses of Reverse Pivot

1. This pivot is used by forwards and centres when coming out from the baseline to either receive a pass, or to break loose via the baseline to the basket.
2. It can be used when double-teamed or trapped, as an escape mechanism.

Mistakes in Pivoting

1. Stepping with the wrong foot and being called for a walking violation. In the front pivot where one foot is in front of the other, the back foot is the pivot foot. The player sometimes makes the mistake of thinking he can use the front foot. Whenever the feet are in a staggered position the back foot is automatically the pivot foot and must be used as such. This is not the case when both feet land together as in the two foot stop. When both feet are parallel it is not until the player moves one foot that he declares the other to be his pivot foot. To correct this fault, players should realize that in the case of the stride stop he has no choice but to accept the back foot as his pivot. In the case of two foot stops, he does have the choice of establishing one or the other as his pivot foot, simply by moving one.

2. The player moves his pivot foot before dribbling, passing or shooting. The player must realize that he must dribble, pass or shoot the ball before moving off his pivot spot. This rarely happens when he is passing but frequently will occur when he is shooting the jump shot, because he slides the pivot foot up to the other foot, instead of bringing the free foot back.

Faking

Faking is used to mislead an opponent and draw him out of good position or off balance. It is any intentional offensive or defensive movement made with the head, shoulders, arms, ball, eyes, feet, voice, or any combination of these faking factors which is contrary to the final intent of the user, and which makes possible a contemplated play.

The defensive man should develop as much deception as the offensive player and should anticipate the offensive man's threat at all times. He should learn a deceptive charging fake to combat that of the offensive one. He should force the offensive player into some action, or put the offensive man on the defensive by faking him.

Faking may be done with or without the ball. It should be used not only to gain an advantage for the individual but should be employed as an element in team play. The type of fake used will depend on the situation and the individual's ability to employ it. Ingenuity and realistic acting are important to successful and deceptive faking.

Principles

1. In all fakes the player should be taught to have control of his body so that he can take advantage of the resulting opening, if there is one.
2. The player should be taught to determine as quickly as possible just what his guard watches (ball, eyes, waist, feet, etc.), and figure out what fakes to use.
3. The player should be taught to watch the position his check takes when on offence and defence, and plan his own movements accordingly.
4. The player must be taught that faking and the action to take following the caused opening, can only be learned

by careful observation and analysis, and by constant practise.

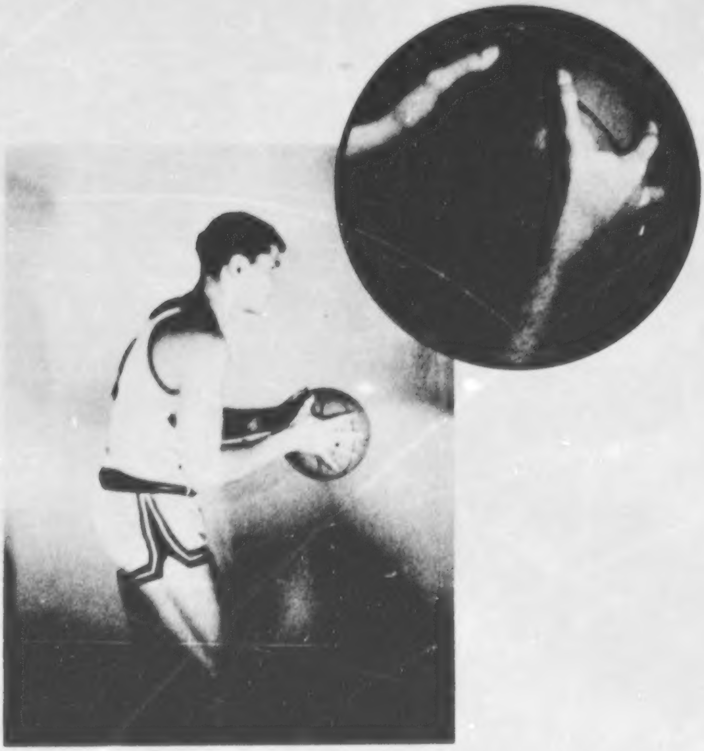
Different Fakes

1. Head and Shoulder Fake
   A quick lateral head and shoulder movement in one direction, to permit a quick cut in the opposite.
2. Step Fake
   A quick step with either the right or left foot then a return of the foot to the original position. This will permit a quick shot; a drive to the basket; or an opening to receive a pass.
3. Ball Fake
   A fake jump shot keeping the feet on the floor, or a fake pass. Both movements should be performed quickly, including a return to the starting position. This will permit a drive to the basket.
4. Body Fake
   A quick lateral body movement in one direction, to permit a quick cut to the opposite side.
5. Ball Reception Fake
   The arms, head and eyes fake the reception of a pass, in order to allow reception or a cut in another direction.
6. Speed Fake
   This can be executed while dribbling the ball or running without it. The player dribbles or runs as if at full speed, then quickly goes to full speed to beat his man in a drive or cut to the basket.

Hand Position While Holding the Ball

This is a fundamental that must be emphasized with beginning ball players and which requires developing a "feel" or touch of the ball. To assist the player in acquiring this feel it is recommended that whenever he receives a pass he immediately and without looking, adjusts the ball so that the finger tips are gripping some part of the seams and his hands are positioned as in Illustration 1. The hands should be at the sides of the ball and slightly behind it without allowing the thumbs to touch. The fingers should be spread with fingertip control. From this position the ball can then be shot, passed, or dribbled without first adjusting the hands.

Illustration 1: Basic Hand Position



Errors and Corrections

Bad passing and shooting sometimes results from the lack of fingertip control on the ball or bad hand positioning. This usually is demonstrated with young players with small hands who have trouble with the ball slipping when attempting to pass or shoot. This is caused by the lack of fingertip control and having the hands too far behind the ball. This can be corrected by having the player practise adjusting the ball without looking, until he can feel some part of the seams.

General Fundamentals

Head Position

Head position is important to a ball player both on offence and defence. They must be taught to keep their head up and eyes open or they will miss many opportunities that develop rapidly.

Offence

1. The coach must teach his players to look for a driving lane as soon as he receives the ball. A driving lane may open for a second or two as the player receives the pass, because the defence has been slow in reacting to the new position of the ball.

2. The coach must teach his players to next look at the defensive man who may have cut off the driving lane, but who is slow getting within checking distance. This will allow the player to shoot without opposition, or if the defensive man advances to shoot without oppositon, or if the defensive man advances too aggressively, he must be ready to drive around him.

3. The coach must teach his players if they are unable to drive or shoot, to look for a teammate cutting towards the basket, in an open passing lane.

4. The coach must teach his players to watch their defensive man to see how he reacts to ball movement. If the defensive man takes his eyes off his check, then the player must be taught to cut for the basket immediately.

Defence

The player must be taught to always keep his head and eyes in a position where he can see both his man and the ball. This will prevent the offensive man from breaking away. By being able to see both, he will not be surprised or slow to react if the ball suddenly ends up in the hands of his check.

Errors and Corrections

The major faults are either not looking, or being to slow to look for offensive openings and defensive developments.

On offence this means that the player simply is not experienced enough to know where to look for driving and passing lanes. He may also not be proficient enough in handling the ball to be able to react fast enough to execute the next movement on time.

On defence he usually will be found either in a bad defensive position where he cannot watch both his man and the position of the ball, or he will follow the flight of the ball thus losing sight of his check for a second or two, which is long enough to allow his man to get in behind him.

Dribbling

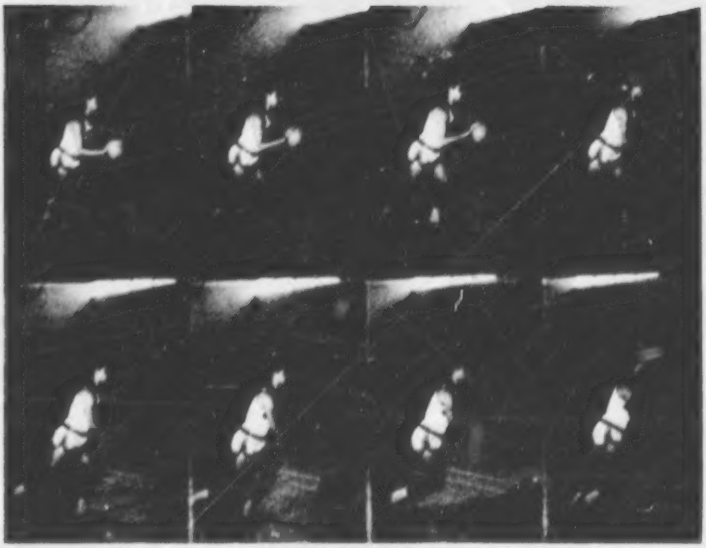
This skill is divided into two types:

1. High Dribble – where the dribbler manoeuvers without close guarding by the defensive man.
2. Low Dribble – where the dribbler manoeuvers under a close check by the defensive man.

In both instances the following mechanics apply:

1. The player must be taught to keep his head up while dribbling, so that he may watch the defence as well as the offensive pattern.
2. The player must be taught to control the ball with the fingertips and wrist in such a manner as to give the ball a backspin.
3. The dribbling arm from the elbow down should be parallel to the floor and kept close to the body.

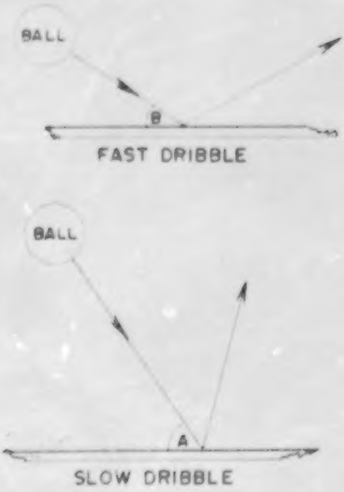
Illustration 2: High Dribble



High Dribble

1. As in Illustration 2 the ball should strike the floor just outside and in front of the foot on the dribbling side. How far in front of the foot will be determined by the speed of the dribble.
2. The ball should be controlled by the wrist and fingers at about waist height.
3. The dribbling arm from the elbow should be parallel to the floor and kept close to the body.
4. As the speed is increased, the angle the ball strikes the floor must become more acute as in Diagram 15. Also as the speed is increased the amount of backspin on the ball should also be increased in an effort to keep the ball in the air longer, thus giving the dribbler time to catch up to dribble.

Diagram 15: Dribbling Angle



Angle A is more acute than angle B because the dribble is slower, as the speed is increased, angle B becomes more acute.

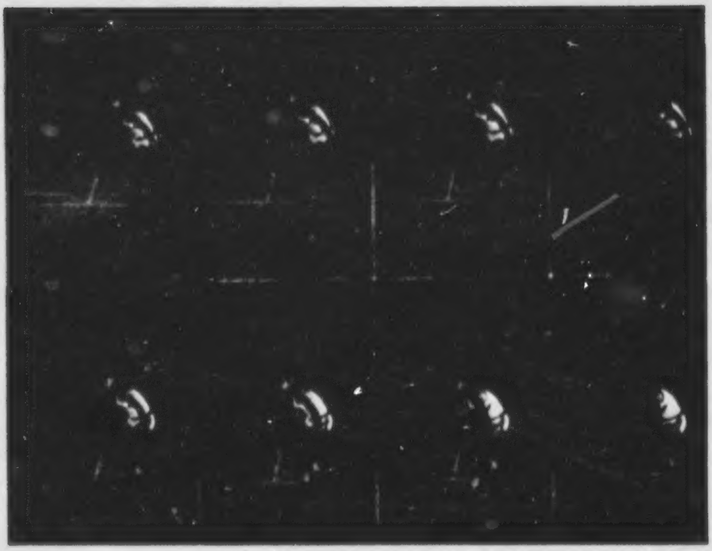
Use of the High Dribble

1. To advance the ball up the court when not under defensive pressure and when passes, particularly long ones, might be dangerous, because of the readiness of the defence.
2. To drive for the basket when the defensive lane is open, or when the defensive player is trailing the dribbler.

Low Dribble

1. The player must be taught to dribble the ball to the side away from the defensive man.
2. The body must be kept between the ball and defensive man. The free arm should be held away from the body to help protect the ball. It is important that the arm not be used to push the defensive man but instead, be held as rigidly as possible. (Illustration 3).

Illustration 3: Low Dribble



Uses of the Low Dribble

1. To advance or protect the ball when under defensive pressure when the passing lanes are closed.
2. When driving towards the basket after a fake, or when using a screen.

Errors and Corrections

1. Slapping the Ball.

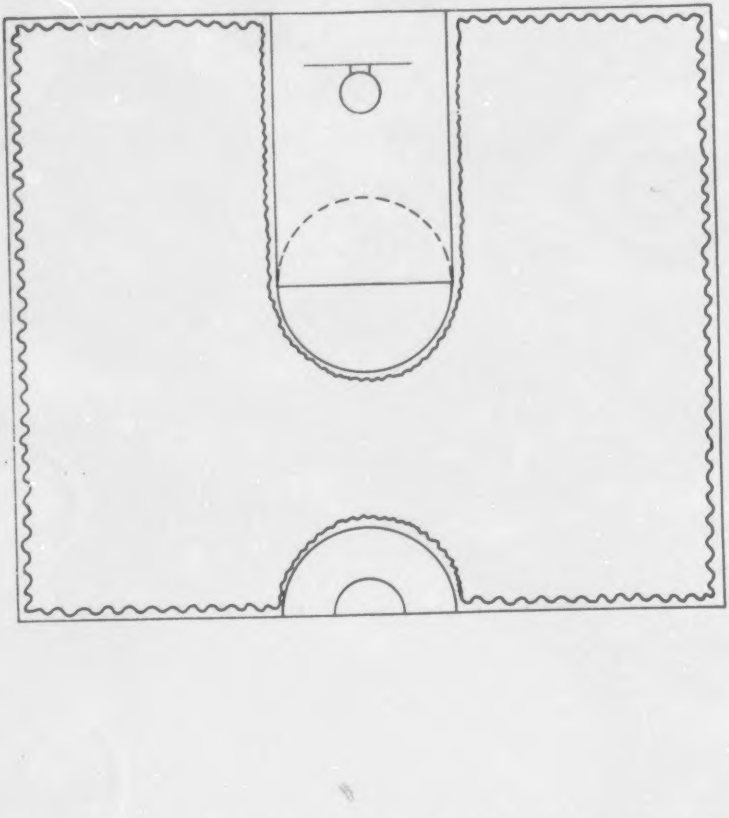
   The player who slaps at the ball while dribbling has not yet learned fingertip control. His fingers and wrist are usually held too rigid. Instead of a full hinge movement at the wrist his elbow moves and his wrist is locked.

   To correct this the player must develop a full hinge movement at the wrist with the elbow becoming fairly rigid. Having the player work at putting backspin on the ball will assist in developing fingertip and wrist control and prevent him from slapping at the ball.

2. Not keeping the head up.
   This will prevent the ball player from seeing where he is going, and observing patterns that will develop around him. This is caused by a lack of confidence in his dribbling ability and lack of "dribbling touch". This touch is essential for good dribbling and can be developed by having players either dribble within a confined space under a close defensive check, or blind folded using verbal commands.
3. Dribbling too much.
   This occurs with young inexperienced players who must be taught that the dribble should only be used in the following ways:
   - i. when all passing lanes are closed when advancing the ball up court.
   - ii. when driving straight to the basket.
   - iii. when executing a segment of an offensive pattern.
   - iv. when all passing lanes are closed when attempting to freeze the ball.

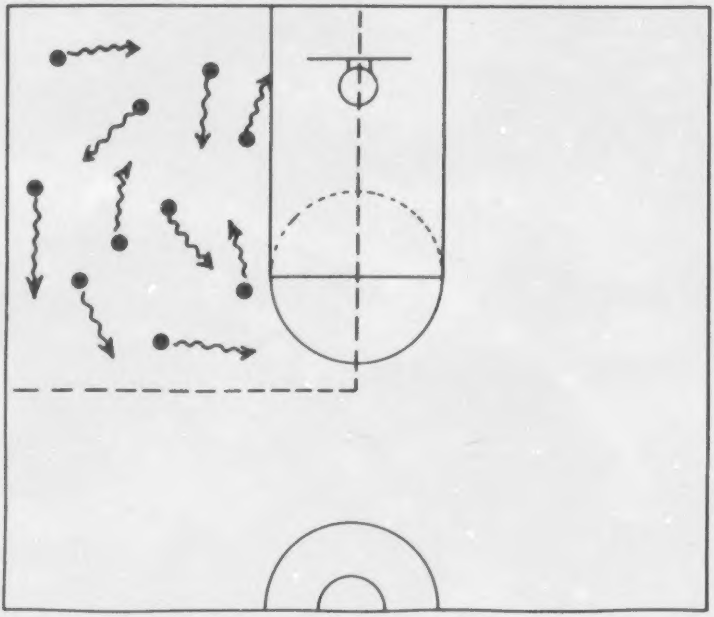
DRILLS

Diagram 16: Dribble the Lines Drill



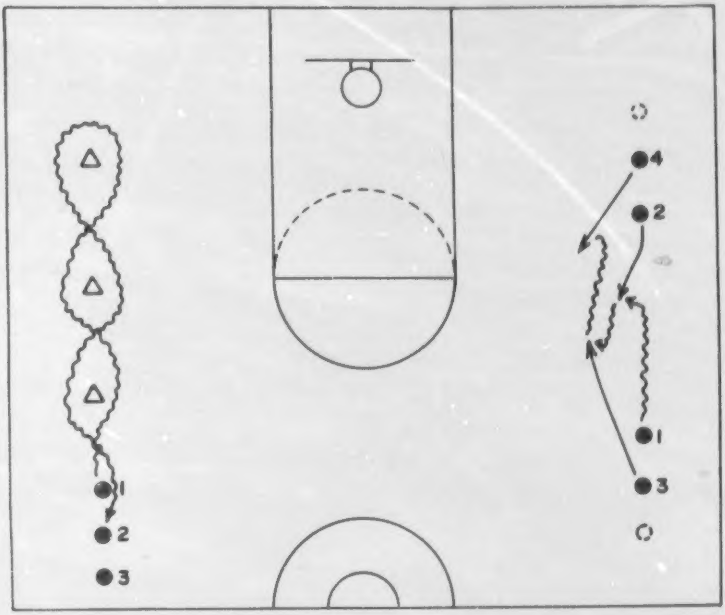
Use a ball for each player. Use the high dribble along the sides and a low dribble around the key and centre circle. Reverse direction, use right and left hand.

Diagram 17: Dribbling Drill.



All players have a ball. Line boundaries are predetermined. Players must dribble within boundary, switching hands, going forwards, backwards, high and low on verbal commands. Boundary can be expanded or reduced according to the number and dexterity of the players.

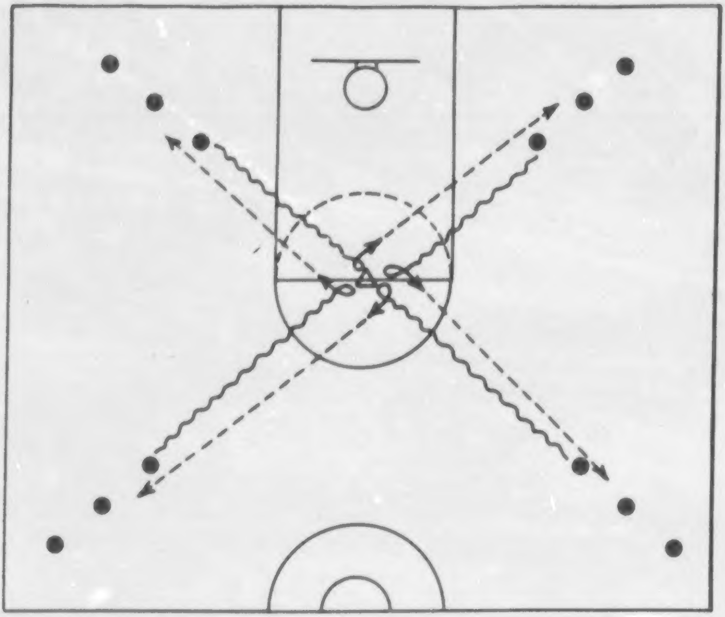
Diagram 18: Dribbling Drill.



Left Side – Place three chairs about ten feet apart. 01 dribbles in and out of the chairs, changing hands so that he is dribbling with the hand farther from the chair as he goes by. He then passes the ball to 02.

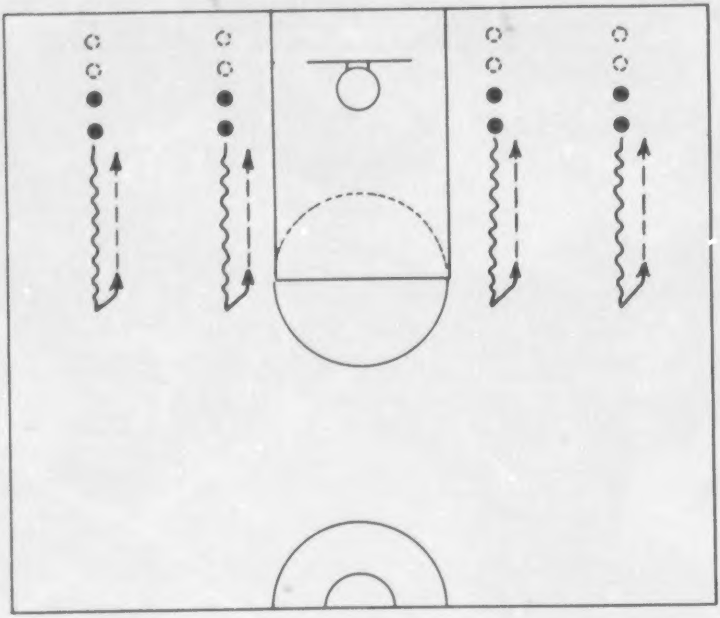
Right Side – 01 starts to dribble towards 02. 02 comes out to meet him. 01 hands off the ball to 02 who dribbles toward 03 and hands off the ball to him as they meet.

Diagram 19: Stopping, Pivoting Drill.



Use four balls. Players dribble to chair, execute a rear turn and pass the ball to the next line. Each player follows his pass and goes to the end of the line. Always have them look before they pass to see if the receiver is ready. Going clockwise, they stop their dribble with the left foot forward and turn on that foot. Going counter-clockwise, they stop their dribble with the right foot forward and turn on that foot.

Diagram 20: Stopping – Pivoting – Dribbling Drill.



Use four balls. Players dribble out fifteen feet, reverse pivot and pass to next man in line. He follows the ball to the end of the line. He should pivot in a different direction. Use stride and two foot stop.

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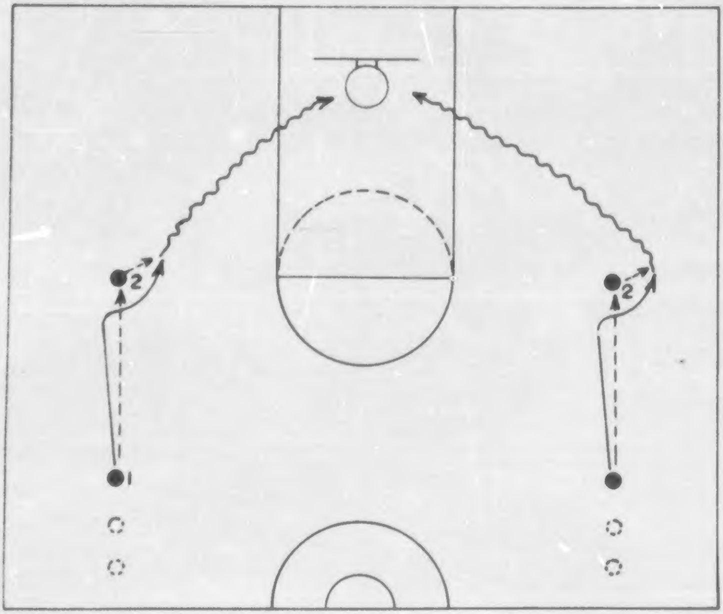
Diagram 21: Fake and Drive Drill

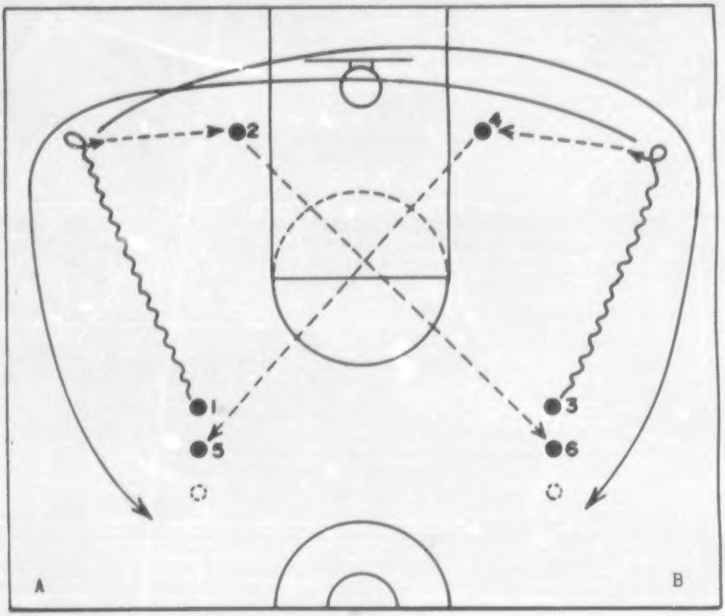


A – 01 passes to 02, fakes outside and cuts inside, receives hand-off and drives for layup.

B – 01 passes to 02, fakes inside and cuts to the outside, receives hand-off and drives for layup.

Option: Put defensive men on 01 and 02.

Diagram 22: Dribbling – Pivoting Drill



Two ball drill. 01 and 03 dribble to the corner, stop and pivot and bounce pass the ball to 02 and 04 respectively. 02 throws a baseball pass to 06 and 04 throws a baseball pass to 05. 01 goes to the rear of 03's line, and 03 goes to the rear of 01's line. 05 and 06 dribble to the corner and so on. Change the post men from time to time.

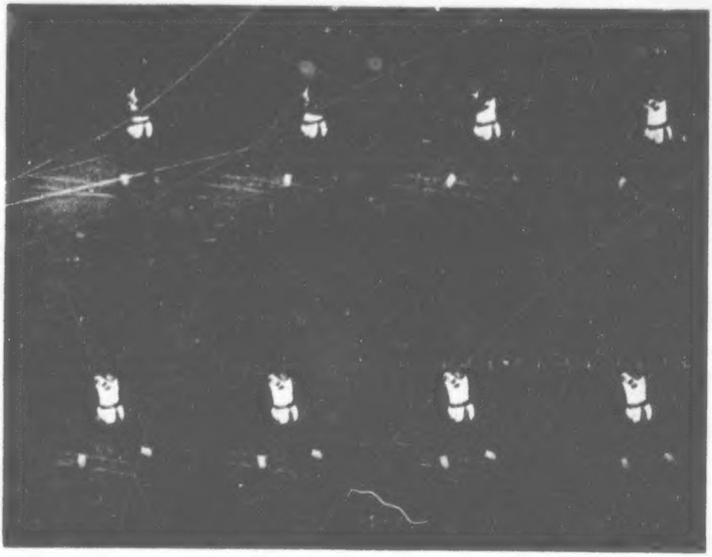
Chapter 6

PASSING AND CATCHING

Two Hand Chest Pass

1. The hand position should be as in Illustration 1 with elbows close to the body, and the ball held at chest height away from the body.
2. The pass is made by pushing the ball so that the thumbs turn in and downward.
3. The arms should be fully extended in the follow through, pointing in the direction of the pass.
4. At the same time as the ball is pushed to the receiver, a step is taken to develop force behind the ball.

Illustration 4: Two Hand Chest Pass



5. The pass should be thrown at chest height of the receiver and aimed at the shoulder on the side away from the defensive man.

Uses

1. This pass may be used either in a stationary or moving position. When in a stationary position, the pass should

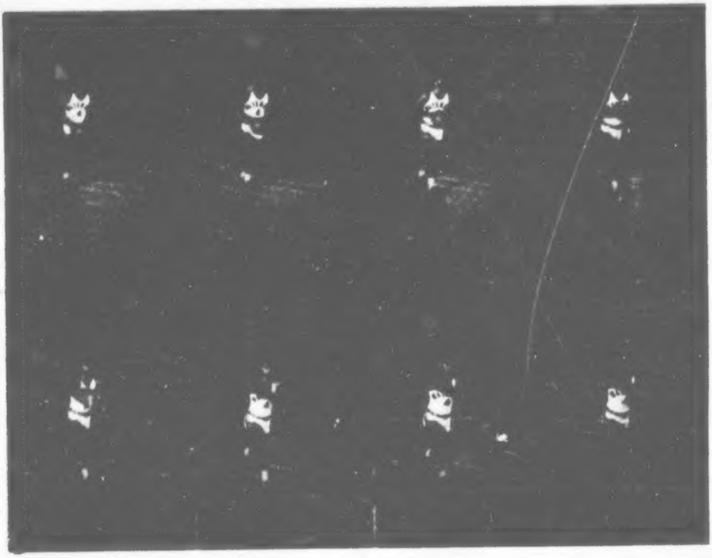
be kept to a distance of fifteen feet or less. When on the move it can be thrown accurately for distances of thirty feet.

2. This is an excellent pass for use around the perimeters of a man-to-man, or zone defence; when advancing the ball quickly down court and from out of bounds.

Two Hand Bounce Pass

1. The hand position should be as in Illustration 1. The elbows are close to the body and the ball is held at chest height away from the body.
2. The pass is executed by pushing the ball so that the thumbs turn in and downwards.
3. The ball is aimed at a spot on the floor approximately two thirds of the distance to the receiver. It should arrive at waist height and at the hip on the side away from the defensive man.

Illustration 5: Two Hand Bounce Pass



4. At the time the ball is pushed a step is taken to develop force behind the ball.

Uses

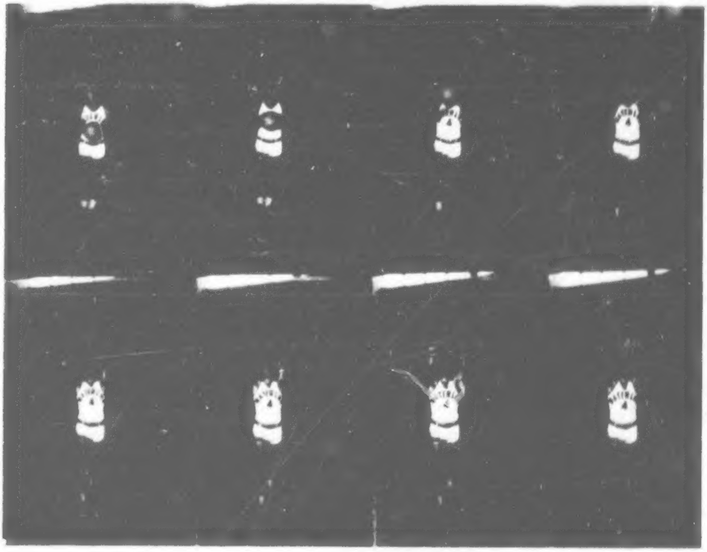
It is used for penetrating zones or man-to-man defences when passing to a player cutting towards the basket. It can also be used as a one hand pass to escape a trap or double team situation.

This pass should never be used to go around the perimeters of a defence. It is too slow and allows the defence time to shift towards the new ball position. It also allows a defensive man the opportunity to step between the passer and receiver and intercept the pass.

Two Hand Overhead Pass

1. The hand position should be as in Illustration 1, holding the ball at chest height then raising it above the head.
2. The ball is passed by snapping the wrists down and turning the thumbs inward.
3. At the same time as the wrists are snapped, a step may be taken to develop force behind the ball. The ball may either be lobbed, or thrown with a flat arc.

Illustration 6: Overhead Pass



4. If the ball is lobbed then it is aimed at a spot high and in front of the receiver. If it is thrown on a line then it is aimed at the shoulder of the receiver away from the defensive man.

Uses

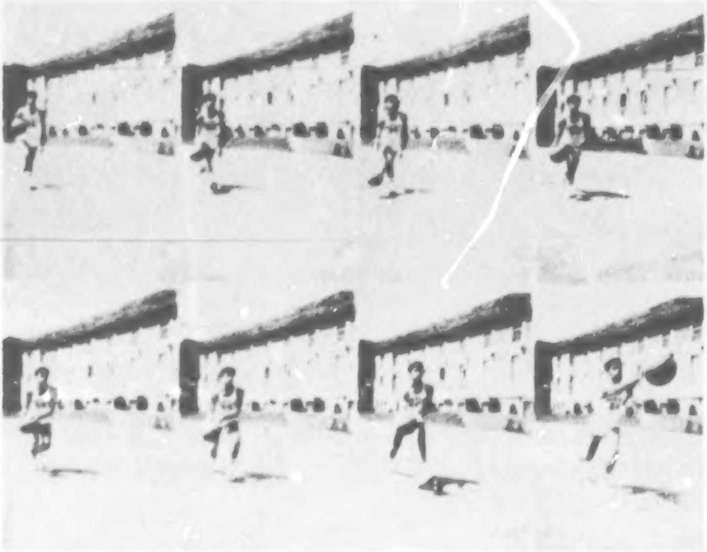
This pass has two very distinct uses:

1. It can be lobbed over a defensive check to either a post or pivot man, or to an offensive man cutting towards the basket.
2. It is used to pass over a trap or double-team situation. It is very effective when a tall player uses it in back court while bringing the ball up against a zone press.

Underhand Flip Pass

1. One hand is underneath while the other is at the side of the ball.
2. The arm and hand with the ball is pulled back behind the hip and then swung forward in a pendulum movement.
3. The hand underneath the ball opens the palm towards the receiver.
4. At the same time a step is taken with the foot on the side opposite the throwing arm.
5. The ball should be aimed at waist height, and to the hip of the receiver away from the defensive man.

Illustration 7: Underhand Flip Pass



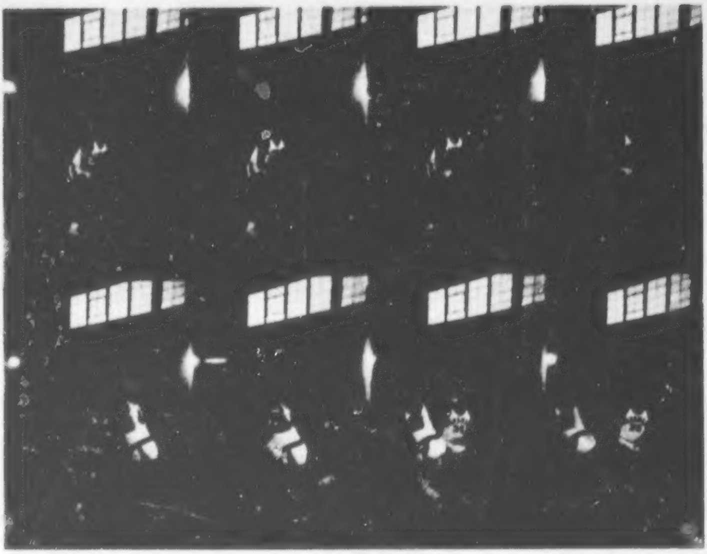
Uses

1. It can be used when working with a teammate on a screen and go pattern.
2. It can be used as a contrast to the overhead pass when feeding a pivot or post man.

Hand-Off

1. One hand is underneath while the other is at the side of the ball.
2. The ball is kept close to the waist away from the defensive man.
3. The ball is **handed** to the receiver with the responsibility for a good pass being entirely on the passer. This will allow the receiver the opportunity to look for driving or passing lanes while he is receiving the ball.

Illustration 8: Hand-Off Pass



Uses

1. It can be used by a pivot or post man to feed a player who is using him as a screen.
2. It can be used when setting an outside or lateral screen.

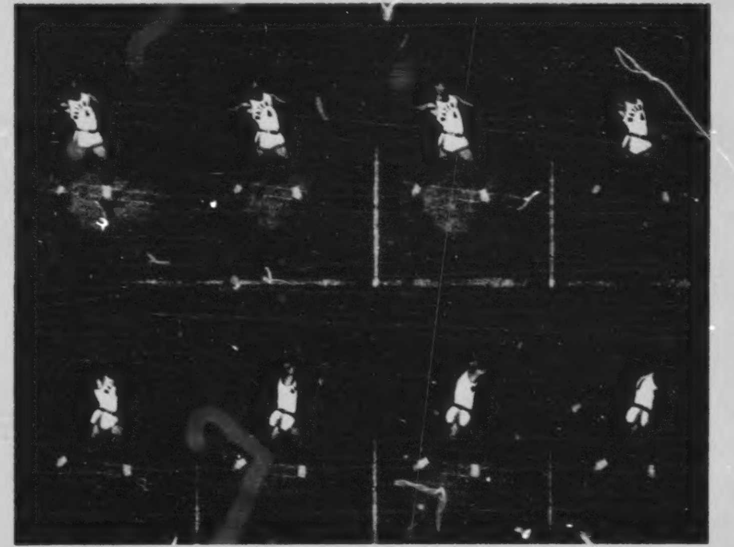
Errors and Corrections

Flipping the ball instead of handing it to the receiver. The ball may be flipped too high leaving it exposed to the defence, or it may be flipped too hard towards the receiver causing him to fumble it. Both of these faults result when the passer is too far from the receiver to hand it to him. He must be taught to either dribble the ball to the receiver, or wait until he arrives.

Baseball Pass

1. The hand position starts as in Illustration 1 with fingertip control on the seams being very important.
2. The ball is drawn back behind the head in the same action as the catcher throwing a baseball. The support hand slides underneath the ball as the throwing hand grips the seams. If the hands are small then the supporting hand may remain in contact with the ball until the forward motion is initiated.
3. A step is taken with the foot opposite to the throwing arm, and all movements are in the same forward plane.
4. For accuracy a flat arc and backspin should be used demanding a complete follow through of the arm.

Illustration 9: Baseball Pass



Passing and Catching

Uses

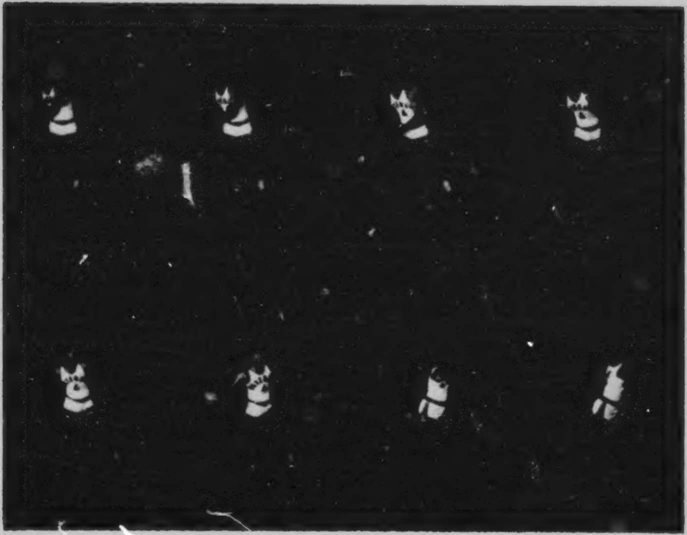
This pass is a difficult one to control and takes a great deal of practice to master. It can be thrown the entire length of the court and is used normally in fast break patterns or when an offensive man is all alone down court.

Errors and Corrections

1. Throwing curves. This develops when the throwing arm gives the ball a spin around the vertical axis. This can be corrected by having the player work on putting back-spin on the ball.

2. High and inaccurate passes. The higher the pass the more chance for error. Baseball passes should be kept on flat arcs and thrown right at the receiver. No attempt should be made to lead the receiver. It takes too long thus exposing the ball to the defence.

Illustration 10: Side Arm Pass



Side Arm Pass

This pass is used when a player cannot, because of hand size, control the baseball pass. It must be remembered that for a right-handed passer, left-right accuracy is not good (the opposite for a left-handed passer).

1. The hand position starts as in Illustration 1 with fingertip control on the seams being important.
2. The ball is drawn back behind and to the side of the shoulder, with the supporting hand sliding underneath the ball as the throwing hand grips the seams. The supporting hand should remain in contact with the ball until the forward motion is begun.
3. A step is taken with the foot opposite the throwing side and in the direction of the pass.
4. As little spin as possible should be given the ball to eliminate some of the curve that will result.
5. A low arc will also help to develop better accuracy.

Passing and Catching

Uses

This pass is used in place of the baseball pass because a player's hands are not large enough to execute the baseball pass properly. It is a poor substitute because of the curve it develops. But it allows a coach to run a fast break pattern requiring the long pass. It also permits any ball player to take advantage of a teammate that might be open down court.

Catching

Concentration is necessary to catch a ball. A player must be taught to keep his eyes on the ball and have it in his control before he starts to execute another skill.

1. He must be taught to keep his eyes on the ball until it comes in contact with his hands.
2. He must be taught to move towards the pass, taking at least one step in the direction of the ball. This will give him a more stable foundation for receiving the ball.
3. He must be taught to manoeuver his body so that the ball is headed for the centre line.
4. He must be taught to cushion the pass by allowing the arms, shoulders, hips, knees and ankles to move in the direction of the ball as it is received.
5. The hands should be positioned in the following way:
    - i. above the waist the hands should be open with palms facing in and the fingers pointing up.
    - ii. below the waist the hands should be open with palms facing in and fingers pointing down.
    - iii. for catching a ball coming down from overhead the hands should be open with the fingers pointing back with palms up.

Errors and Corrections in Passing and Catching

1. Poor pass (too high or too low).
   Bad passes of this nature are usually caused by a poor or improperly executed follow through. Players must be constantly reminded that a lack of concentration will result in a poor follow through. The other cause lies in the choice of the pass. A player may use a bounce pass where a chest pass was called for, etc. The solution for this is in the understanding of the uses of the different passes. This again emphasizes that the coach should explain the use of the skill when he teaches it.

2. The receiver taking his eyes off the ball before he receives it. Again his concentration has been broken and he must be constantly reminded of it until it becomes automatic.

3. The pass may have been thrown too hard. The ball player throwing a hard pass should be reminded that the player he throws the ball to is his teammate, and by throwing it hard there is a chance his team may lose possession of the ball through a fumble. He must be corrected every time he throws a hard pass so that he will concentrate on improving this aspect of his game. Shortening up his passing step will eliminate some of the force behind a hard pass.

4. The receiver may be too tense when catching the ball. A coach should have patience with this ball player because it is usually caused from the lack of experience. Additional experience can only come with time, but the coach is reminded that he has a better opportunity of settling a player down by treating him gently and forgetting his mistakes, than by yelling at him.

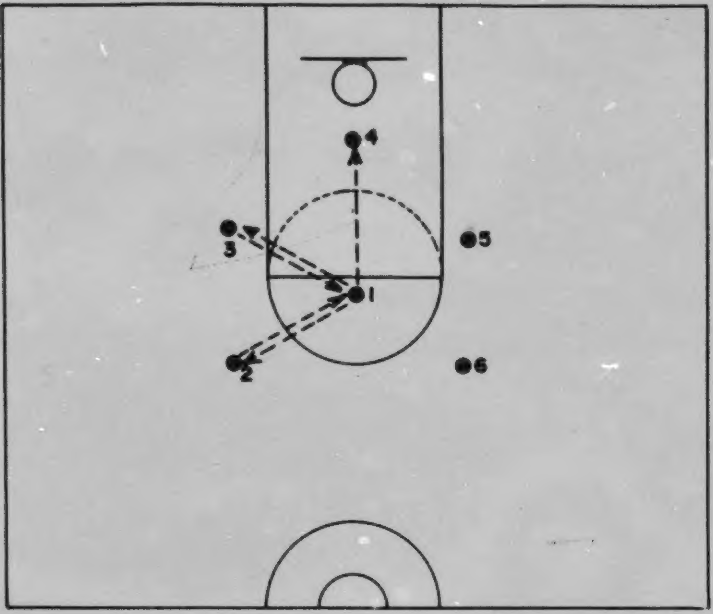
5. The receiver may be tired causing slow reactions. This usually is caused by a lack of conditioning and the coach would be better to substitute a fresh player with less ability. More work on conditioning may be required, or a few minutes rest on the bench may help the player to recover.

6. Bad attitude. He may be angry or displaying a show of temper, causing him to fight the ball. When this occurs the coach can either remove the ball player or if he feels he needs him in the game, then he can call a time out in an effort to calm him down. If this is not sufficient, then he should be removed immediately until such time as he appears to have himself under control. If this situation becomes chronic the coach must try and find the reason for it, emphasizing to the boy that he can be of little use to the team or himself until he learns to control his temper.

7. He may need his eyesight tested. The coach may observe many signs of poor eye sight in a player, such as poor passing, poor shooting, squinting at the scoreboard, etc. Players sometimes must be convinced that they can play basketball with glasses and that their efficiency can be increased.

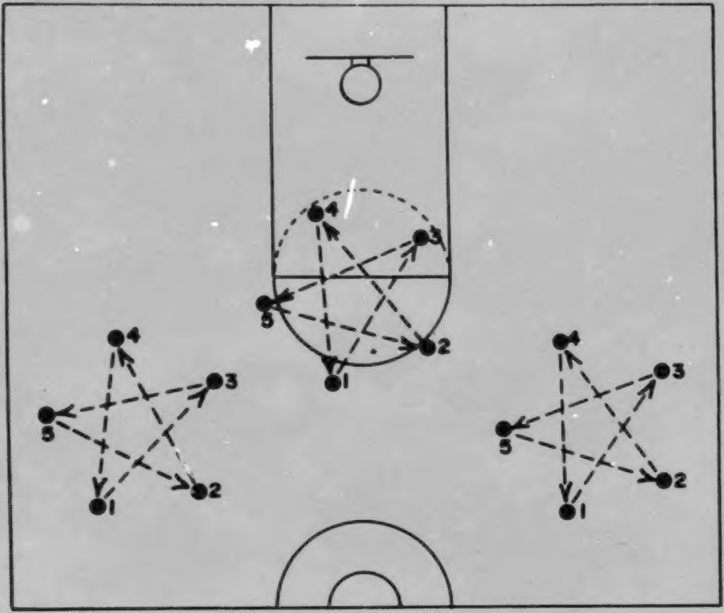
DRILLS

Diagram 23: Passing Drill



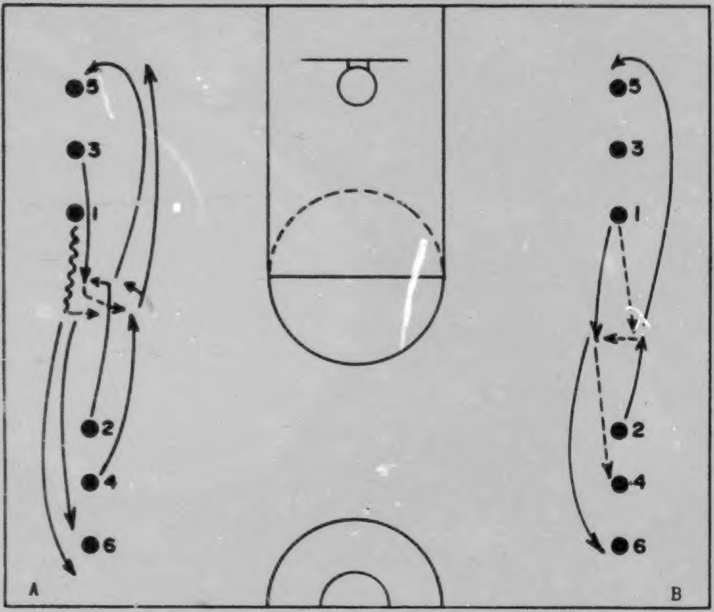
The man in the circle 01, has a ball which he passes to 02. 03 also has a ball which he passes to 01. 01 receives the ball from 03 and passes to 04, meanwhile 02 passes ball back to 01 who then passes ball to 03. This is continued around the circle. After two complete rotations change the man in the centre.

Diagram 24: Passing Drill



Set up an odd number of men in circles, about fifteen feet in diameter. O1 and O2 both have a ball. Players are to pass to the second man on their right. O1 to O3, O2 to O4, O3 to O5, O4 to O1 etc.

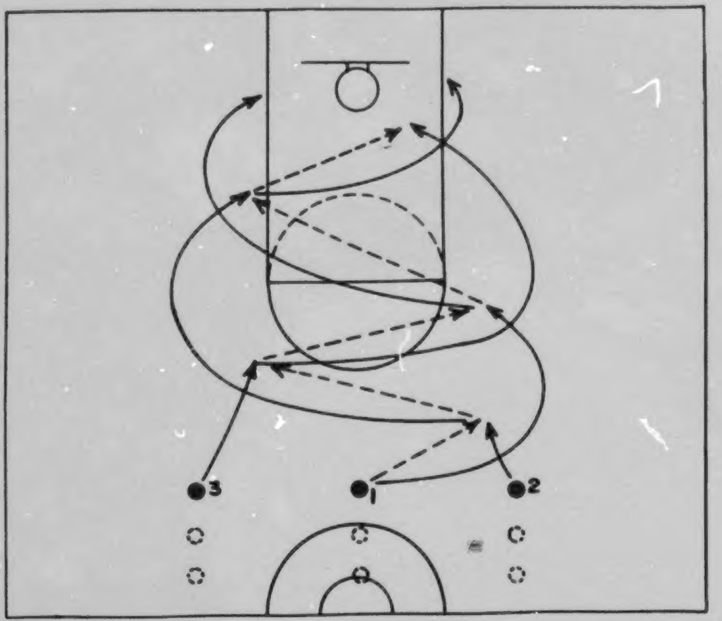
Diagram 25: Passing Drill



A – O1 starts a short dribble, hands off to O2, who is cutting toward him. O2 immediately hands off to O3 who hands off to O4 and so on. Start slowly and then go at top speed. O1 and O2 are about twelve feet apart at the start.

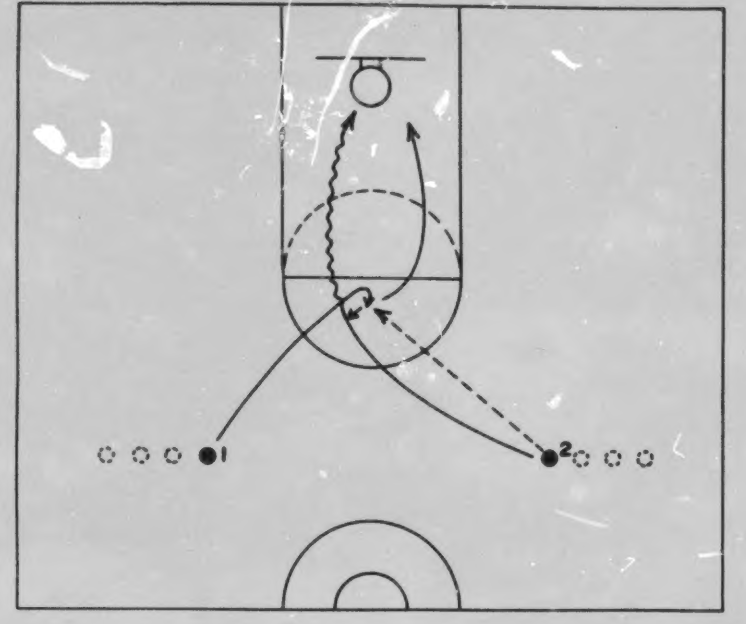
B – O2 breaks out to receive a chest pass from O1, then gives O1 a handoff pass. O1 chest passes to O4. Then O3 breaks out to receive a chest pass from O4, and he hands off to O4 as they pass. O4 chest passes to O5 and so on. Start drill with O1 and O2 about eight feet apart.

Diagram 26: Passing Drill



01 passes to 02 and cuts behind him. 02 passes to 03 and cuts behind him. 03 passes to 01 and cuts behind. 01 passes to 02 and cuts behind, 02 passes to 03 who goes to the basket.

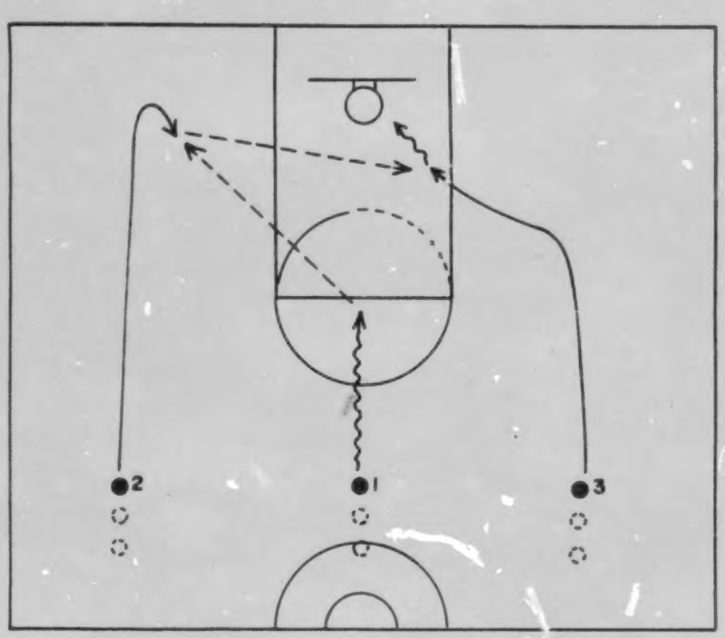
Diagram 27: Passing Drill



O1 breaks to the foul line and sets up a high post. O2 passes ball to O1 and cuts by for a handoff pass, and drives to the basket. O1 follows in for the rebound. Passes used should be: bounce pass, two hand overhead, and one hand underhand.

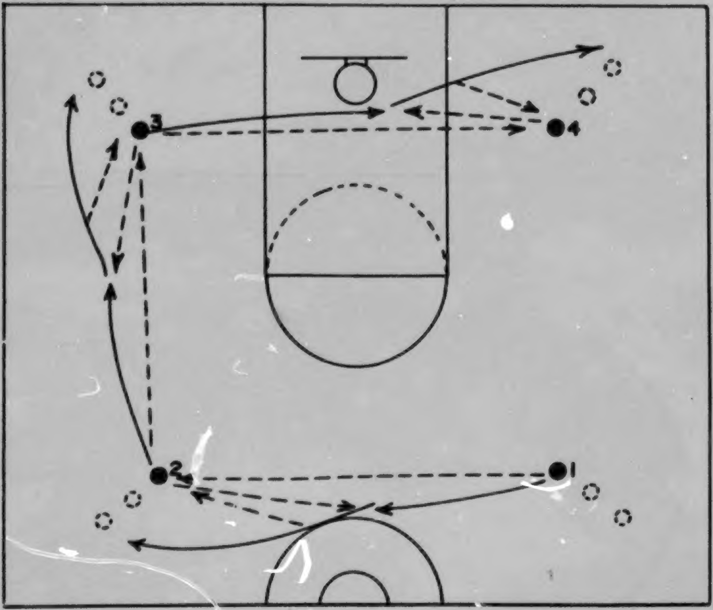
Option: O1 can fake handoff and drive for the layup.

Diagram 28: Passing Drill



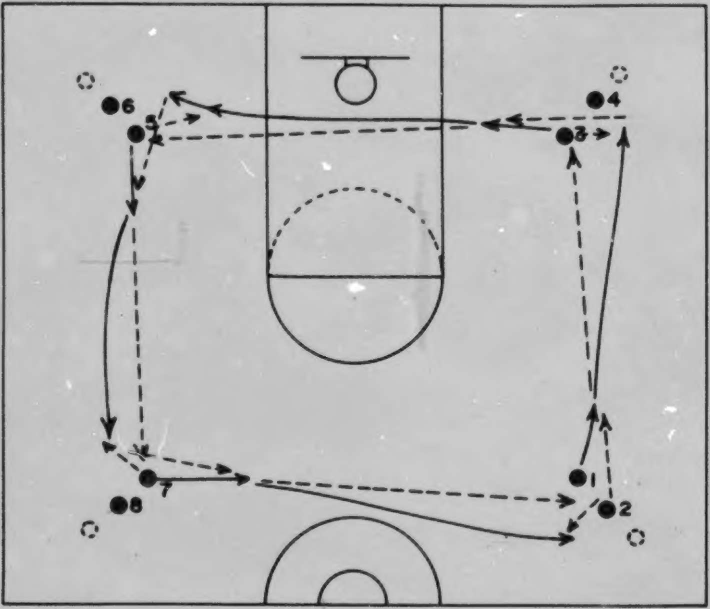
01 dribbles to the foul line, stops, chest passes to 02 coming out of the corner. 02 bounce passes to 03 going in for the layup. Rotate clockwise. 01 goes to 02's line, and 03 goes to 01's line, 02 goes to 03's line.

Diagram 29: Passing Drill



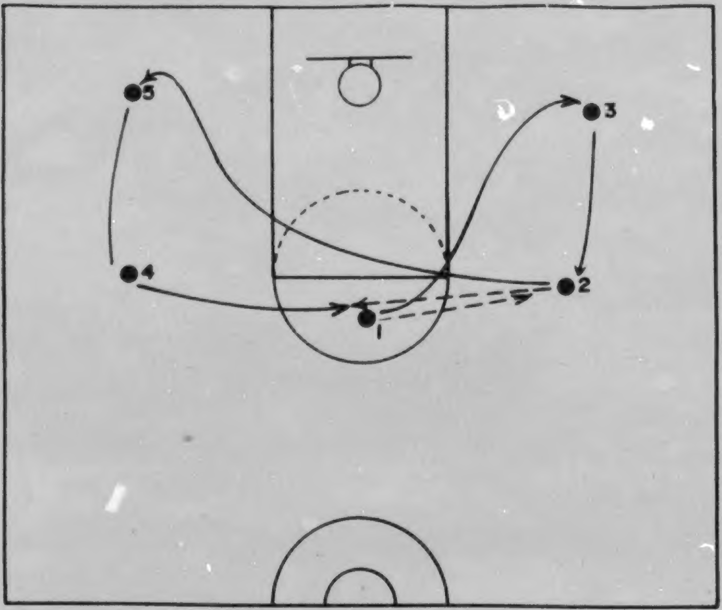
01 baseball passes to 02 who chest passes back to 01, and 01 uses an underhand flip pass to 02. Then 02 baseball passes to 03, and 03 chest passes back to 02, who then flips an underhand pass back to 03. 03 baseball passes to 04 and so on around the square. Start with one ball and then add more balls. Always have them look before they throw the baseball pass. Use drill in both directions.

Diagram 30: Passing Drill



02 gives an over the shoulder pass to 01, who chest passes to 03, then 03 hands off to 01. 01 then gives an over the shoulder pass to 03, who chest passes to 05 and receives a hand-off from 05, etc.

Diagram 31: Passing Drill



O1 passes to O2 and goes to the corner. O2 passes to O4 and cuts inside to the other corner. O4 passes to O3 and cuts inside to the corner. O3 passes to O5 etc. All passes go from one side to the centre and back to the same side.

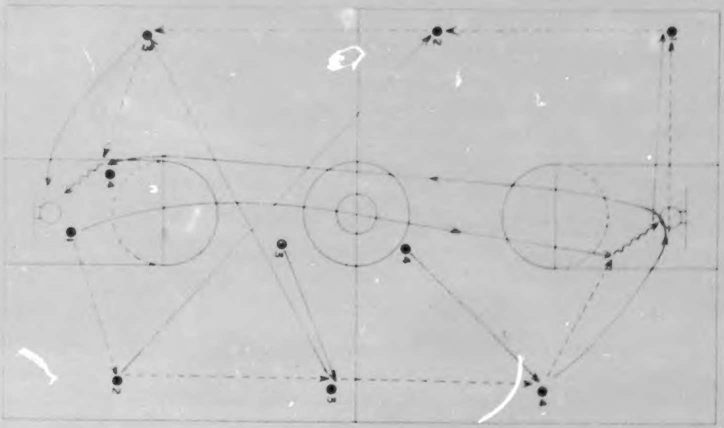


Diagram 32: Full Court Passing Drill

Four man drill. They go up and down the court twice, changing positions so that each one ends up with a layup shot. 01 starts with a pass to 02, who passes to 03, who passes to 04. 01 goes down the middle of the court and receives a pass from 04 and takes the layup. 04 rebounds and passes to 01 in the corner. 02 and 03 cut diagonally across the court. 02 gets a pass from 01 and passes to 03, who passes to 04 going in for the layup.

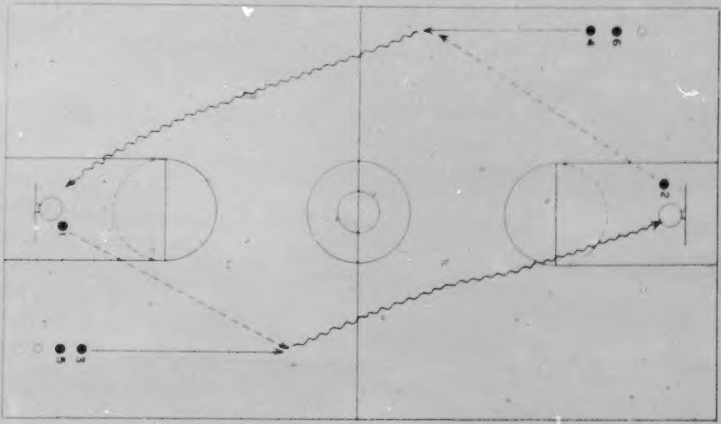


Diagram 33: Full Court Baseball Passing Drill

01 and 02 throw baseball passes to 03 and 04 who are running down court. They catch the ball over their shoulders and drive for the basket. 03 rebounds and passes to 06, who is breaking down court. 04 rebounds and passes to 05, etc.

Option: They may stop their dribble at the foul line and jump shoot or use a one hand set shot.

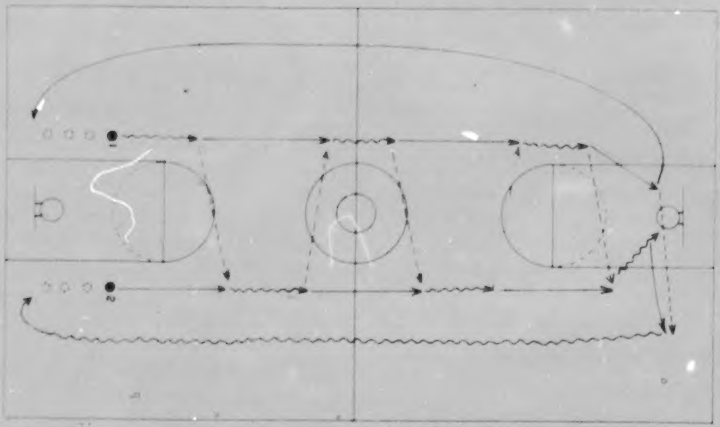


Diagram 34: Full Court Passing Drill

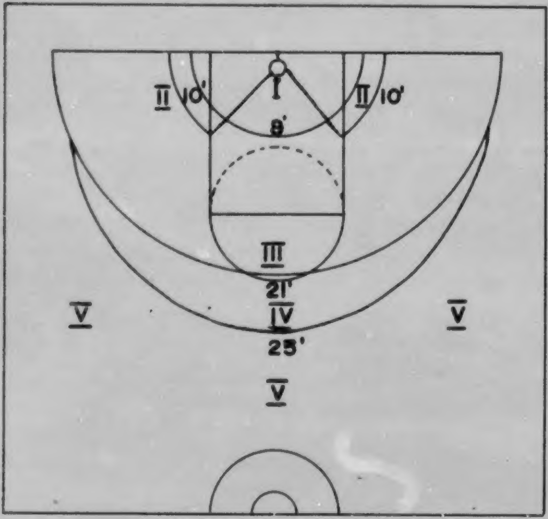
01 dribbles and passes to 02, 02 dribbles and passes back to 01 and so on until one of them takes the layup. The other man rebounds and dribbles back to the starting line. As soon as the first pair are at mid-court, a second pair starts out. Use chest, bounce and one hand underhand passes.

Chapter 7

SHOOTING FUNDAMENTALS

To assist the coach in the use of different shots in basketball we have divided the court into five shooting areas. In teaching the different shots the coach may then refer to the area on the court where they are most effective.

Diagram 35: Shooting Areas



Area I — layups, jump and hook shots. Area II — bank shots (hook and jump). Area III — one hand set shots, jump shots, two hand set shots. Area IV — one hand and two hand set shots. Area V — poor percentage area.

Area I

This is a prime scoring area, eight feet in radius from the basket. Here the layup, tip shot, short jump and hook shots can be used effectively.

Shooting Fundamentals

Area II

This consists of two pie shaped segments with the angle at the basket being approximately forty-five degrees and a radius of ten feet. To use the outer perimeter properly the player must develop a jump shot banked off the backboard. Players in the zone between the backboard and baseline can learn to manoeuve into Area II to use the bank shot.

Area III

This extends twenty-one feet in radius from the basket and is where the jump and one hand set shots can be used effectively.

Area IV

Extends in front of the basket a radius of twenty-five feet and is where the one or two hand set shot is the most effective.

Area V

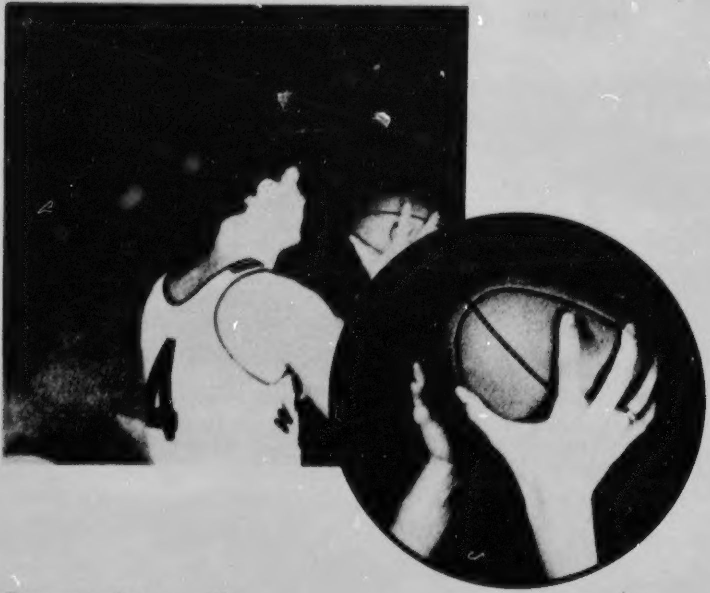
This is the remainder of the area in the offensive end of the court. No shooting should be allowed from this zone because of the low percentage of shooting success.

These areas can also be used in developing defensive discipline in a ball team. I, II and III are good shooting areas and players should be closely defended in these zones. IV is marginal where a player must prove his shooting ability. The defensive man can play his check a little looser when in this area. When players are in Area V they can be encouraged to shoot, through loose defence. The theory here is that the low percentage of shooting success will allow the defence to gain possession of the ball through a rebound.

Hand and Arm Position

1. As in Illustration 11 the hand position is the same for all shots in basketball. It is the standard position with one hand moved underneath to support the ball.
2. The thumb and first finger along with the wrist and arm form a Y.
3. The ball, wrist, arm and shoulder are all in line with each other. The ball is held at chest height and slightly away from the body.

Illustration 11: Shooting Hand Position



Concentration

If good shooters are to be developed then concentration is essential.

1. Once the set position of any shot has been achieved, the shooter must be taught to concentrate on a shooting spot. He may either rebound the ball off the backboard, or shoot directly for the rim.
2. The backboard should only be used for layups and bank shots in areas I and II.
3. For III and IV it is recommended that the player aim for the back of the rim. The back of the rim is chosen because the basket is nearly twice the diameter of a basketball, and if the player makes an error in force he has a margin for error. If he is too strong he could have the ball rebound in off the backboard. If he is weak, then he has approximately the diameter of the ball as the margin of error. When shooting for the front of the rim the only margin of error he has is if he is too

strong. When he shoots short the shot might hit the front of the rim or miss altogether. If it hits the front of the rim the backspin will tend to pull it off.

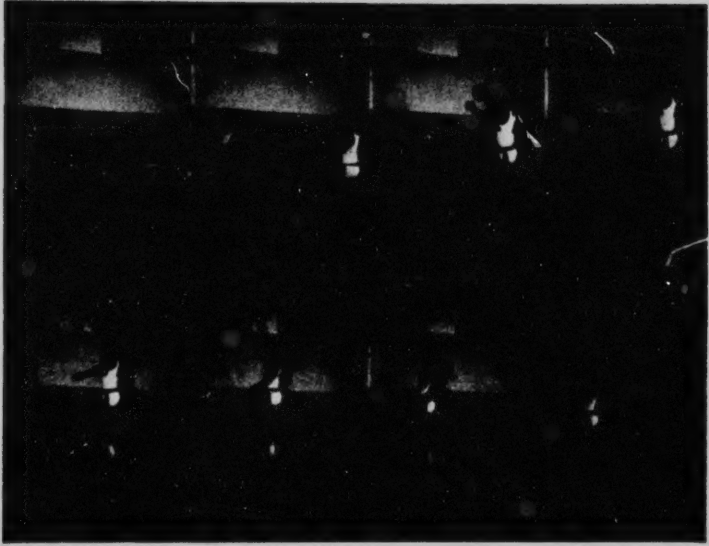
Layup

This is the basic shot in basketball and as in any of the other skills the hand position starts as in Illustration 1. There are two kinds of layups.

Driving Layup

1. This can be initiated from any position in front of the basket. The player manoeuvers himself to a spot where he approaches the right or left side of the backboard at an angle of approximately forty-five degrees.
2. If he approaches from the right, his shooting arm is the right; from the left, his shooting arm is the left.
3. His take-off foot is the foot closest to the basket. From the right side this would be his left foot.
4. By pulling the knee up sharply, of the leg opposite the take-off foot, then the forward momentum will be converted to upward momentum thus controlling the shot.
5. The ball is carried up with both hands to a position where the arms are fully extended.
6. The eyes should concentrate on the spot on the backboard approximately fifteen inches above and to the side of the basket where the ball should be placed.
7. The ball should be given enough force by the fingers and wrist to rebound through the basket without touching the rim.
8. If a player is dribbling or cutting quickly to the basket he can slow up the force of the rebound by turning his hand and using the underhand layup. If he does not have much forward speed he can then impart force to the ball by using the overhand shot and pushing the ball against the backboard.
9. All driving layups should be banked. This means that when driving down the centre a player can go right or left to bank his shot. This prevents him from attempting to drop the ball over the front edge of the rim and missing the shot.

Illustration 12: Underhand Layup
Note the hand position releasing the ball.



Jump Layup

This shot is usually taken after a player has received a pass in Area I or after securing an offensive rebound. The player simply jumps towards the basket so he can bank the ball. The player must be careful to avoid contact with defensive players under the basket when executing this shot.

Illustration 13: Overhand Layup
Note the hand position releasing the ball.

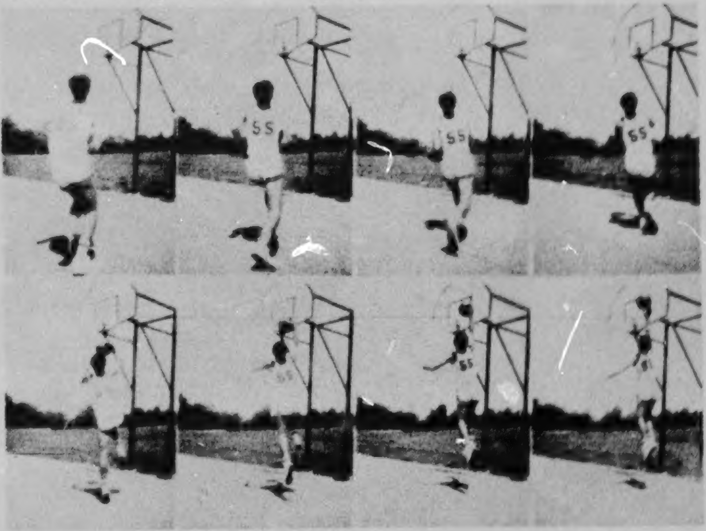


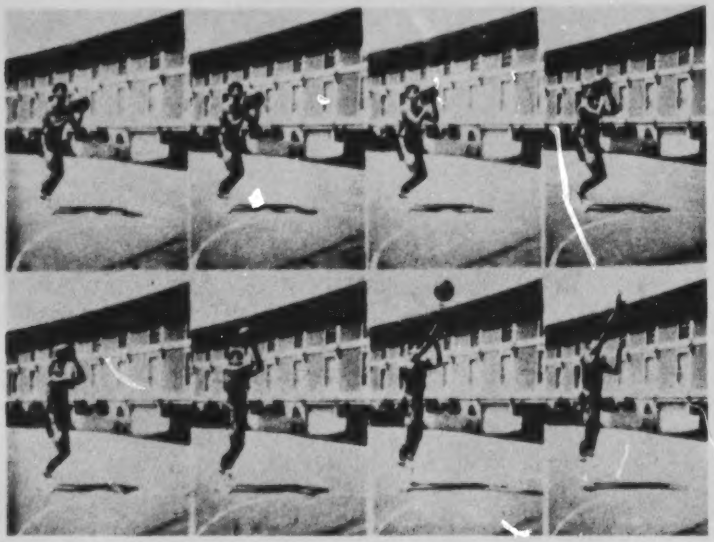
Illustration 14: Jump Layup

One Hand Set Shot

This is a shot that is commonly taken from Areas III and IV and is a very popular one with young players who have not yet mastered the jump shot. All directions given below are for a right hand shooter.

1. The right foot is slightly ahead of the left with both feet approximately shoulder width apart.
2. The trunk should be bent slightly so that the point of gravity is shifted forward with the weight on the balls of the feet. The knees are flexed.
3. The ball is held in the standard position (Illustration 11) in front of the shooting shoulder at chest height, and slightly away from the body. The elbow is kept in close to the body.
4. The ball is brought up to a position above the head with the elbow in front of the ball and pointing at the basket. Both hands are kept on the ball with the shooting wrist cocked. The point of gravity now shifts to a point behind the hips.
5. The eyes now concentrate on the back part of the rim.
6. The shooting arm is extended with a good strong wrist snap. The support hand drops away as the ball is projected into the shooting arc.
7. At the same time as the arm is extended both feet push off the ground. This will give the ball more force and not require too strong a wrist snap.
8. The follow through is executed with the arm pointing in the direction of the basket, and the wrist snapped down so the fingers are pointing down. Concentration and follow through should be maintained until the ball reaches the basket.

Illustration 15: One Hand Set Shot



Two Hand Set Shot

This is a shot that is fast disappearing because of the speed involved in the game today, the universal popularity of the one hand jump shot and the wide open style of play. Any boy who works on this shot and can hit with it will find he has a valuable addition to his shooting skills.

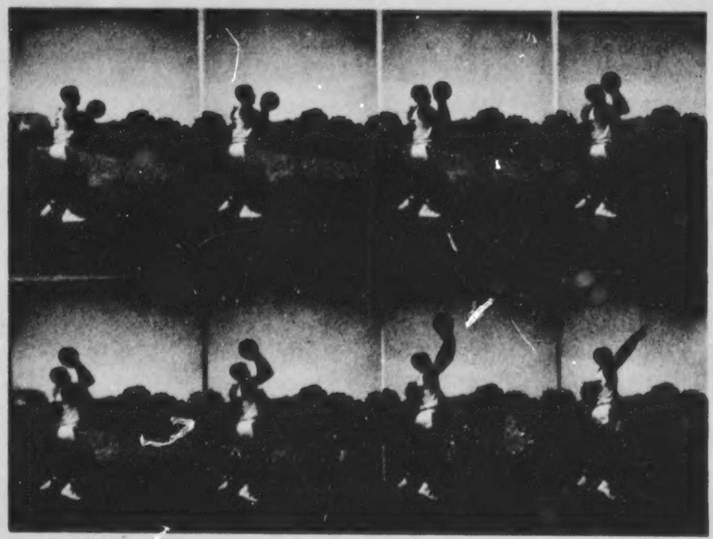
This shot can be used effectively by smaller men who do not have the strength to shoot a one hand set shot from Area IV. It can be used to shoot over zones forcing the defence to come out further, thus opening up Area III.

1. The hand position is as in Illustration 11.
2. The ball is held at chest height away from the body with the elbows held in.
3. The feet can be parallel or the right foot can be slightly ahead of the left with both feet approximately shoulder width apart.
4. The knees are flexed slightly with the back kept straight. The weight is slightly forward on the balls of the feet.
5. The ball is brought up to the set position at a point in front of the forehead. The elbows at this point should

be in front of the ball and pointing at the basket.

6. As the ball is shot towards the basket, the legs push the body off the floor, developing force behind the ball.
7. The wrists are snapped and the thumbs turn inward. The arms should be fully extended towards the basket in the follow through.
8. Concentration should be maintained on the back of the rim especially when the ball passes in front of the eyes.

Illustration 16: Two Hand Set Shot



Jump Shot

This is a very difficult shot for young players to master because it requires good hand size to control the ball, a high degree of arm and wrist strength, and good co-ordination and timing. The natural progression would be to go from the one hand set shot to the jump shot because all parts are the same except for the jump from the floor.

1. The body must be under good control before this shot is executed. The feet should be pointing at the basket and be shoulder width apart. This means that before starting the shot the player should always stop and pivot so that his feet are pointing at the basket. The

right foot can be slightly in front, the same as the one hand set shot, if the shooter finds this comfortable. Weight is on the balls of the feet.

2. The ball is held in the standard position, (Illustration 11), in front of the shooting shoulder at chest height and slightly away from the body. The elbow is kept in close to the body.

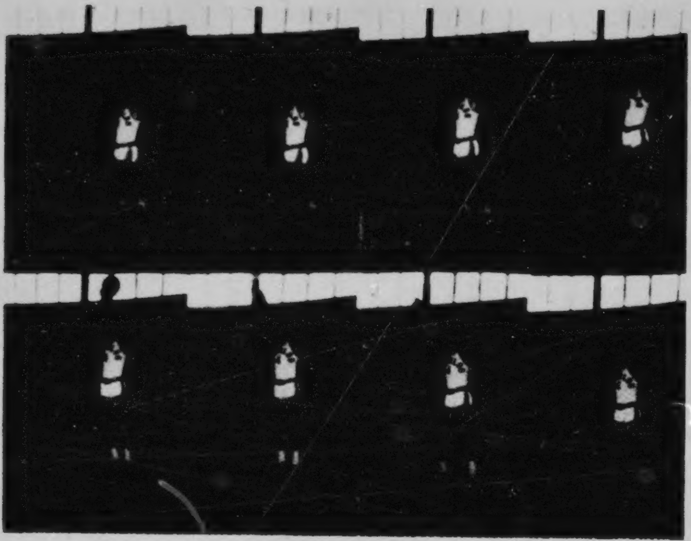
3. The body dips to the jumping position at the knees (110 degrees) and the jump is now executed. The eyes concentrate on the back of the rim, or spot on the backboard.

4 As the jump is in progress the ball is brought up to the shooting position above the front of the head, with the elbow out in front of the ball and pointing at the basket. Both hands are still on the ball and the wrist should now be cocked. This movement must be timed with the jump so that the set position is achieved at the top of the jump.

5. The shot is taken at the top of the jump. It is important that the shot not be started before the maximum height is reached. At the moment of suspension (at the top of the jump after the ascent has been completed and before starting to fall), the shot is taken by extending the arm with an accompanying strong wrist snap, dropping the support hand away as the ball is projected through its shooting arc.

6. The follow through is executed with a straight wrist and arm pointing in the direction of the basket. Concentration and follow through should be maintained until the ball reaches the basket.

Illustration 17: Jump Shot



Foul Shooting

This aspect of shooting is often neglected in practice, with more time being spent on development of the more glamorous skills such as the jump shot. Many games are decided at the foul line and it is only with practise that players can develop into good foul shooters.

There are two techniques recommended for foul shooting:

1. One hand foul shot: This is the same as for the one hand set shot except for one detail; the feet do not leave the floor, to prevent the player from stepping on or over the foul line.
2. Two hand overhead foul shot. Again the feet do not leave the floor to prevent the player from stepping on or over the foul line.

Shooting Fundamentals

One Hand Foul Shot

1. The right foot is placed up to but not touching the foul line and in line with the basket. The left foot is about shoulder width apart and back in line with the heel of the right foot. Weight is on the balls of the feet.

2. The body is fairly straight at the waist with the knees flexed and the weight on the front foot.

3. The ball is held in the standard position (Illustration 11), in front of the shooting shoulder at chest height and slightly away from the body. The elbow is kept in close to the body.

4. The ball is brought up to the set position above the head with the elbow in front of the ball and pointing at the basket. Both hands are still on the ball and the wrist is now cocked. The point of gravity now shifts to a point behind the hips.

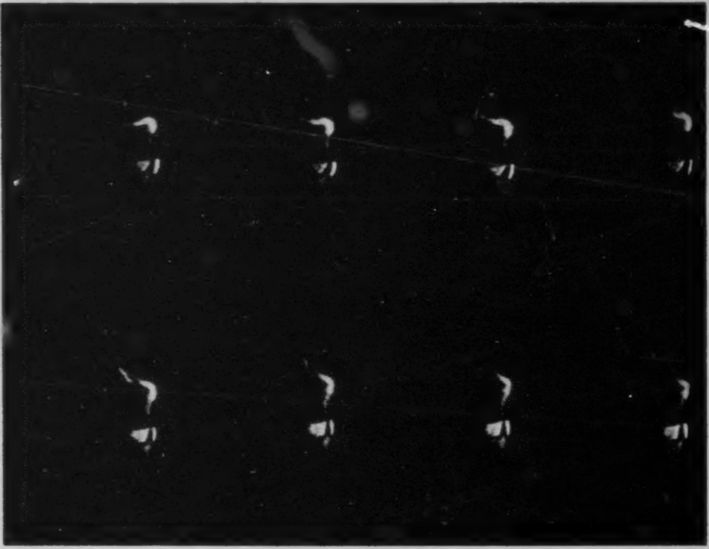
5. The eyes now concentrate on the back part of the rim.

6. The shooting arm is extended with a good strong wrist snap. The support hand drops away as the ball is projected into the shooting arc.

7. At the same time as the arm is extended the knees are straightened and the body is stretched upwards until the shooter is standing on his toes. It is important that the feet remain in contact with the ground to prevent stepping on or over the foul line.

8. The follow through is executed with a straight wrist and arm, and in the direction of the basket. Concentration and follow through should be maintained until the ball reaches the basket.

Illustration 18: One Hand Foul Shot



Two Hand Foul Shot

1. Both feet are placed up to but not touching the foul line, about shoulder width apart and centering the basket.
2. The ball is held at the front of the forehead.
3. The player sights the basket under the ball.
4. The wrists are cocked bringing the ball back to the top of the head. The elbows are pointing at the basket.
5. As the wrists are cocked the knees are bent slightly so that as the player straightens up to a stretch position the arms straighten out and the wrists snap forward releasing the ball.
6. The arms follow the ball in a straight arm follow through, pointing straight at the basket.

Illustration 19: Two Hand Foul Shot

General Shooting Errors

1. Using too high or too low an arc. Players with a low arc are more problem than those with a high one. Unless the high ones are bouncing off the ceiling. More of the basket is exposed to the high arc but more force and ceiling height are required as distances increase away from the basket. The ideal arc is around forty-five degrees and individuals shooting lower than this will find it difficult to develop accuracy. By inserting smaller rims on the basket during practices will force the players to raise their shooting arcs. Shooting arcs must be developed properly when players are beginning to learn the game or it will be difficult to change later.
2. Shooting from too far out causes the player to put extra force behind the ball. When players do not understand the shooting zones they will either attempt the wrong shot in the wrong area or attempt to shoot from zone V which is too far away to be consistently successful. When this occurs with a player who is forcing a shot, but within the proper area, it is usually caused because of lack of size and strength. With this player the shooting zones and the different shots should be adapted to his size and strength.
3. Shooting off balance. There are a few players who can shoot off balance, but only a few. To be a good shooter a player must have good body balance. He should have his body under control before starting any shot. An improperly executed segment of a shot may pull the body

off balance. For example, pulling the ball back too far behind the head will shift the point of balance back too far, causing the body to be off balance, which would then have an effect on all the segments of the shot that followed.

4. Elbows too far out from the body. This can occur in any shot and is a common error with beginning players. The elbow sets the plane that the ball will travel in, so it is very important that the elbow be pointing at the basket. If it is not, then the ball will take the direction of the elbow.
5. Bad follow through. The lack of a complete follow through will lessen the force projecting the ball and usually results in the ball falling short of the basket. A fluid motion demonstrated by a straight arm follow through is necessary to impart the full force intended to the ball.
6. Lack of concentration. Without concentration consistent shooting cannot result.
7. Overshooting the basket. This is usually caused by too little arc in the shot, or by using a long jump technique in performing the shot.
8. Undershooting the basket. This is usually the result of too high an arc caused by shooting from too far out, or by an improper follow through.
9. Moving the ball around before making the shot. The more movement the ball is subjected to, the stronger the possibility for an error to be committed during the shot. This sometimes is caused by holding the ball down around waist height rather than up at the chest.

Layup Shot

1. Taking off too far out or too close to the basket. In the first instance there is a reaching effect which sometimes results in a rebound with too much force. When the shot is taken too close to the basket the player reaches back, putting himself off balance. The ball usually does not hit the backboard with enough force or at the proper angle to rebound through the basket. Sometimes the ball does not hit the backboard at all. Finding the spot takes practise and can be helped by marking the area on the floor with chaulk.
2. Releasing the ball on the way up. The player must learn

to carry the ball up to a position where the arms are extended before releasing. By having the player try to touch the backboard after he has released the ball will help him to carry the ball up higher.

3. Using a long jump instead of a high jump action. This will result in a throwing effect rather than a shooting technique. A player must learn to convert his forward momentum to upward momentum to effectively control the layup. One drill that will help the player reach up to take the shot and keep him in good position under the basket is to have him catch the ball before it touches the floor, as it comes through the hoop. This will force him to go up on his shot so that his forward momentum is dissipated. This will leave him when he lands, in a position where he can recover quickly enough to catch the ball as it drops through the basket.
4. Watching the ball instead of the spot on the backboard. This is caused by inexperienced players who are not confident when dribbling or receiving a pass. This again can only be overcome with practise so that the player develops a "feel" for the ball.
5. Not taking the ball up with both hands. This changes the mechanics involved in shooting because the player must now support the ball as well as shoot it with the same hand. The non-shooting hand plays the important role of supporting the ball and this role must continue to point above the head where both arms are extended. When the support hand drops away too quickly the shooting hand and wrist must adjust to a position under the ball in order to support it, causing an over-adjustment by the wrist and arms. Practise on good shooting technique will overcome this mistake.
6. Jamming the ball against the backboard instead of laying it up gently. The ball will rebound strongly off the backboard and go over the front of the basket when this occurs. A player must be taught that there is enough force on the ball, when it falls through the basket without touching the rim. Another method of dissipating this jamming force is to have the player turn his hand over and use the underhand layup (Illustration 12),

which will prevent him from jamming the ball.

One Hand Set Shot

1. Not keeping the eyes on the rim of the basket until the ball hits.
2. Lack of follow through with the shooting hand, causing the ball to be released too soon or off the target. Both of these points require a development of concentration by the player through extra shooting practise.
3. Allowing the elbow to flare out so that it is not in the same line as the leg and shoulder on the shooting side.
4. Jumping too far forward when making the shot or not leaving the floor at all, causing the ball to fall short because of the lack of force.
5. Not unlocking the wrist after releasing the ball. This shot demands good wrist snap in order to propel the ball and impart the necessary backspin to keep it in the air longer.
6. Too much weight on the front or shooting foot, causing a loss of body balance and resulting in the ball falling short of the basket. These previous four points are all connected with the mechanics of the shot and can best be corrected by illustrating to the player what he is doing wrong through demonstration or visual aids (movies, pictures, loops, etc.)

Two Hand Set Shot

1. Not using the body. Many players flex their knees but do not push off the floor thus restricting the force imparted to the ball. This shot requires that the player leave the floor in an effort to obtain the proper distance. The coach can emphasize the point that good shooters shoot with their legs and wrists, and that accuracy can be increased when force is generated through the legs.
2. The elbows too far from the body. This makes it impossible to have the elbows point at the basket. This may also cause the elbows to remain behind the ball resulting in it having a flat arc with a front spin. By having the player go through the shooting motion in parts will allow the coach to determine if the elbows are starting too far from the body, or if he moves them out

during the shot. The elbows will not be able to be in front of the ball if the ball is originally held too far from the chest. By moving the ball closer to the chest, will quickly solve this mistake.

3. Pumping the ball. The player drops the ball to waist level then brings it up for the shot. This slows the shot and exposes more of the ball to the defensive man. This error is performed by the player who is attempting to get more force behind his shot. It is caused because he fails to co-ordinate his arm and leg movements properly.
4. Wide follow through. This is coupled with the previous error and results in a pushing motion behind the ball with the arms being flung out to the sides. Fingertip control with a strong wrist snap will eliminate this mistake and allow the player to follow the ball with a straight follow through.

Jump Shot

1. Not jumping straight up. If a player has not come to a complete stop before starting the shot, he will have to compensate for either forward or lateral movement. This cuts down his shooting accuracy, and can be corrected by marking circles on the floor and having him dribble to these circles, set himself, and take the shot. After he lands he can check his position in relationship to the circle to see if he has landed in or outside of it.
2. Releasing the ball on the way up instead of when at the top of the jump. When this happens there is very little difference between this shot and the one hand set shot so that the advantage of the jump shot is lost. The jump shot is designed to give the offensive player a slight edge over the defensive man through a few inches gained by jumping, and by the fact that the offensive player knows when he is going to shoot, before his defensive check. If the ball is shot on the way up then one of the advantages is lost. Beginning players should practise this jump and get to feel when they have reached the point of suspension. This is the point that the ball must be released, and only through practise can a player co-ordinate bringing the ball up over his head, and releasing it at the top of his jump.
3. Improper ball position. This position can either be too

low or too far behind the head. Some shooters release the ball from in front of their face while others pull it too far back behind their head. The player must practise extending his arms in the proper manner before he will master this phase. By checking his one hand set shot you probably will find that he is making the same mistake, emphasizing the importance of maintaining the same technique for all the shots.

4. Poor follow through with the wrist held rigidly. The follow through again is one of the most important ingredients of this shot. All the force must be imparted by the arm and wrist, calling for good strength in these body parts. No force can be supplied by the legs because the body is in the air at the time of the shot. This emphasizes the importance of a good follow through and wrist snap, so that the necessary force is given the ball to make it reach the basket.

Foul Shooting

1. Lack of concentration. Players sometimes shoot foul shots too quickly. The coach must teach the player to take his time. He has ten seconds after receiving the ball from the official before he must shoot. Bouncing the ball sometimes helps a nervous player to settle down and establish his concentration.
2. Leaving the floor. This results in the player sometimes stepping on or over the foul line. The coach should plan for foul shooting at every practice so that the player will be familiar with the footwork necessary for good foul shooting.
3. Over and under shooting. This will result when the player does not place his front foot as close to the foul line as possible. If the player changes the position of his foot in relation to the foul line each time he shoots, then he cannot develop a shooting touch due to the difference in distances.

Screening

A screen in basketball can be used in most offensive plays developed by the coach. There are three types of screens and when used properly they can make up significant parts of any offensive pattern.

The three types of screens are:

1. Front Screen
2. Lateral Screen
3. Back Screen

Front Screen

This is usually executed while giving a simple handoff. The player with the ball dribbles towards a teammate. When he arrives at a point between the teammate and his check he uses a handoff and a pivot so that he ends up facing the basket.

The player receiving the ball may do two things:

1. If he is in shooting position he may use his teammate as a screen and shoot over him.
2. He may use his teammate as a screen to hide behind in an effort to gain a step for a drive to the basket.

If he drives for the basket then the player executing the screen waits until his teammate is even with him then follows, using a slightly wider path. (Diagram 36 A).

Lateral Screen

This is a screen that is used to assist a player to go in a particular direction. The player throwing the screen can either have the ball or not.

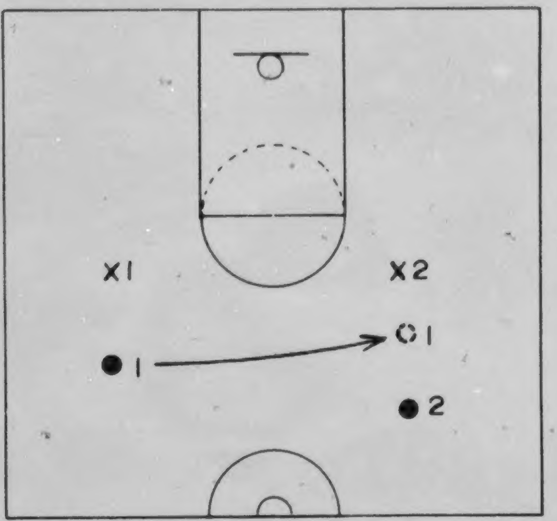
1. He runs to the side of the man he is going to screen and faces him so as to present as wide a screen as possible. He should be only a foot away and be certain not to touch him, or move after establishing his original position.
2. The player with the ball should give his teammate time to get a proper screen before moving.
3. He then cuts **closely** by his teammate in an attempt to drive for the layup. If the driving lane closes he may execute a quick stop and shoot at the basket.
4. The screener executes a roll towards the basket when the cutter drives to a spot even with him. He should use a reverse pivot so that in turning his head and eyes he never loses sight of the ball carrier. If the defence has switched checks then the roll man will be open for a quick pass from the dribbler for a layup. (Diagram 36 B).

Deep Screen

This screen will allow a ball player to go in two directions. The player can either pass the ball or go to his teammate possessing the ball. He should not have possession of the ball after he starts to execute the screen.

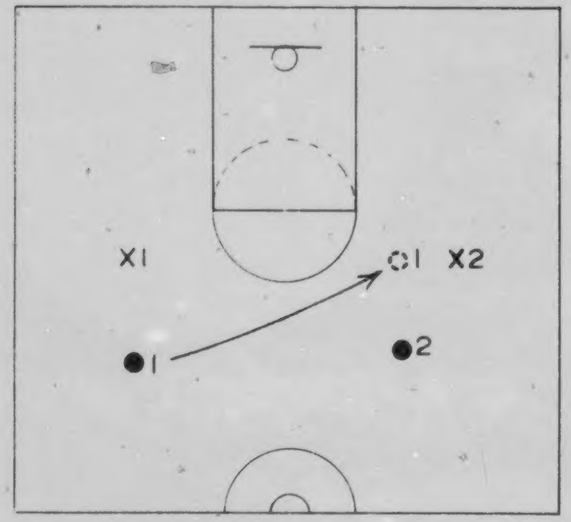
1. He takes a position that is in a line between the defensive man and the basket and is at least a yard away from the defensive man. He faces the man with the intention of presenting the widest screen possible.
2. The player with the ball can go right or left. After he decides which way he wishes to go he should fake his man and then cut closely by the screen.
3. The screening man waits until the cutter is even with him and then begins to execute a roll. He should use a reverse pivot so that in turning, his head and eyes never lose sight of the ball carrier.
4. If the defence has switched checks, then the roll man will be open for a quick pass from the dribbler for a layup.

Diagram 36: Screening



Front Screen — A;

Lateral Screen – B;



Deep Screen – C.

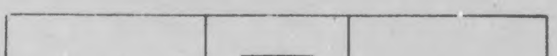
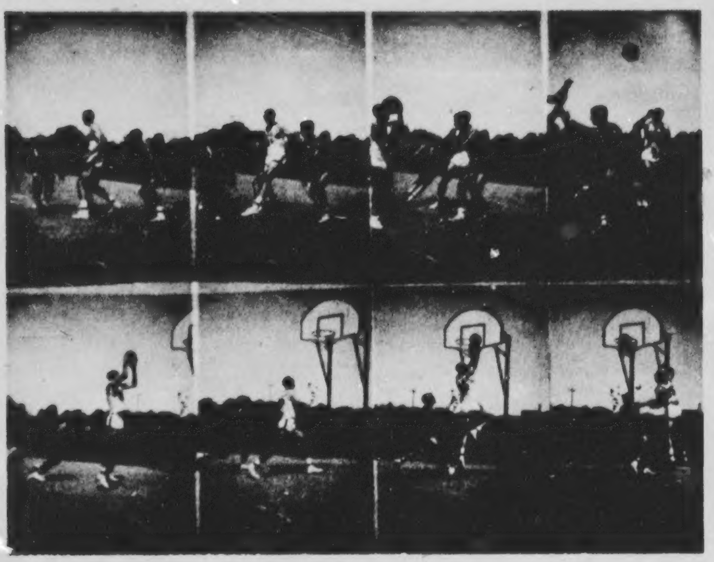


Illustration 20: Screen and Roll

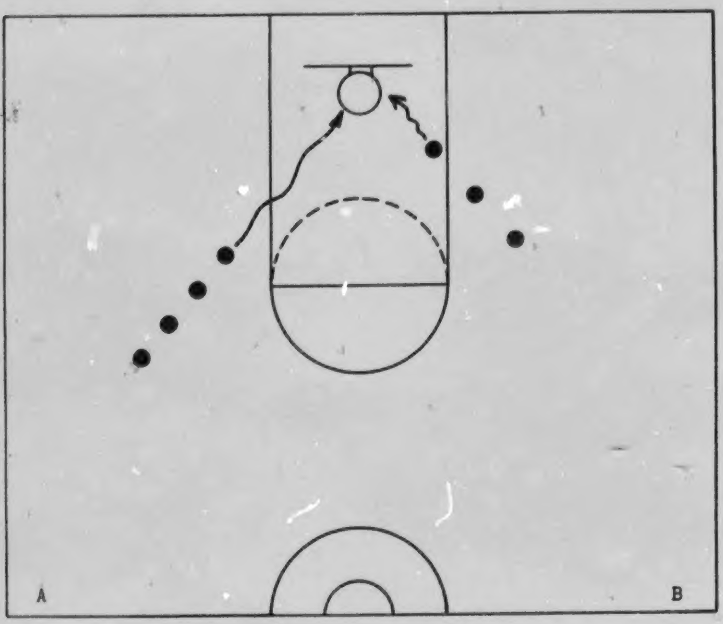


Errors committed with the Screen:

1. Deep screens are sometimes set too shallow in relationship to the basket. This does not allow the ball carrier an opportunity to use the screen properly. If the screen is too shallow then the defensive man has an opportunity to slip past the screener, maintaining the principle of staying between his man and the basket. The deep screen must be laid between the defensive man and the basket.
2. The ball carrier starts to move too early. When the ball carrier moves before the screen is set he causes his check to also move. This presents a difficult target for the man trying to set the screen. The ball carrier must realize that speed is not as important as good floor positioning and timing.
3. The ball carrier runs too wide an arc around the screen. When this happens the screen is wasted because it allows the defensive man room to slide past. The player must learn to use a fake before starting his cut and then must keep his cut close to the screen.

4. Too slow to roll. The roll must start when the ball carrier is even with the screen. If a switch in checks is made there will only be a second or two before the defensive man can recover to the correct defensive position with his new man (the screener). The screener should automatically execute the roll because even if no switch is made he will improve his offensive position near the basket for whatever might develop.
5. Turning the wrong way on the roll. The screener should never lose sight of the ball. This can happen if he rolls the wrong way. The pass when it is made, will be short and fast, not allowing enough time for a player that has turned the wrong way to react to it.

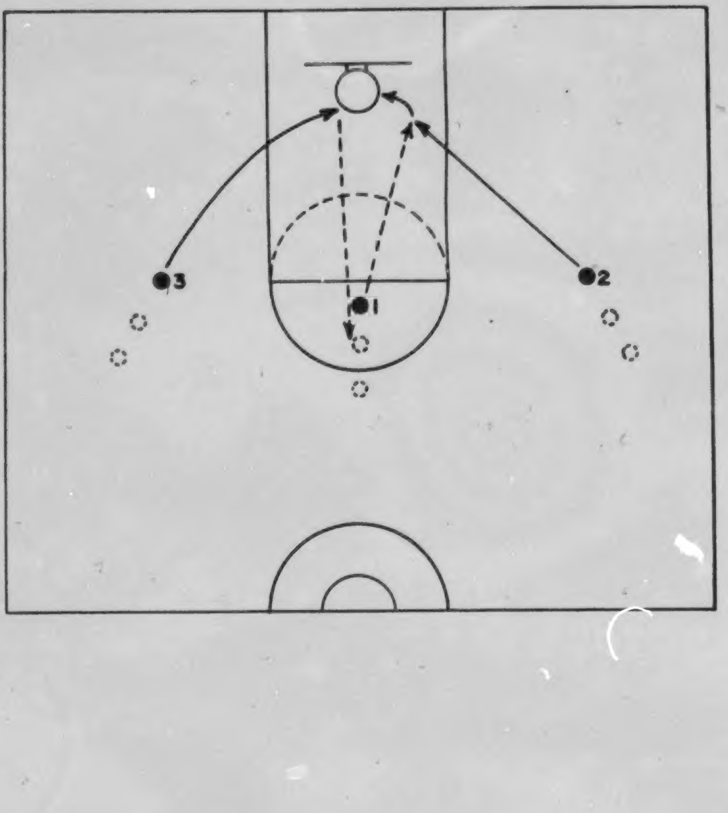
Drills



A – One dribble and layup. Start line opposite the foul line.

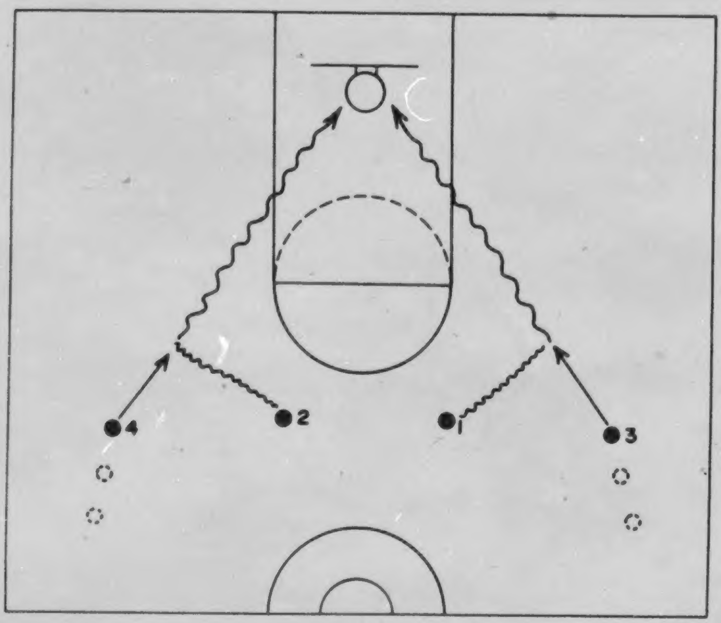
B – Stand one stride away from the basket. Take one stride with left foot and lay the ball up.

Diagram 38: Layup Drill



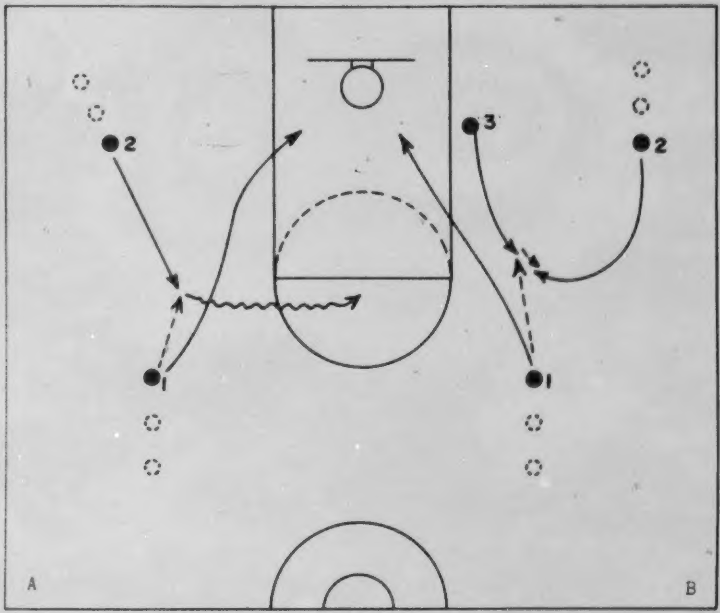
01 passes to 02 who takes the shot. 03 rebounds and passes the ball out to 01's line. 01 goes to 02's line and 02 goes to 03's line. 03 goes to 01's line.

Diagram 39: Pick up and Drive Drill



01 and 02 roll ball across the court. 03 and 04 run and pick up the balls and drive to the basket.

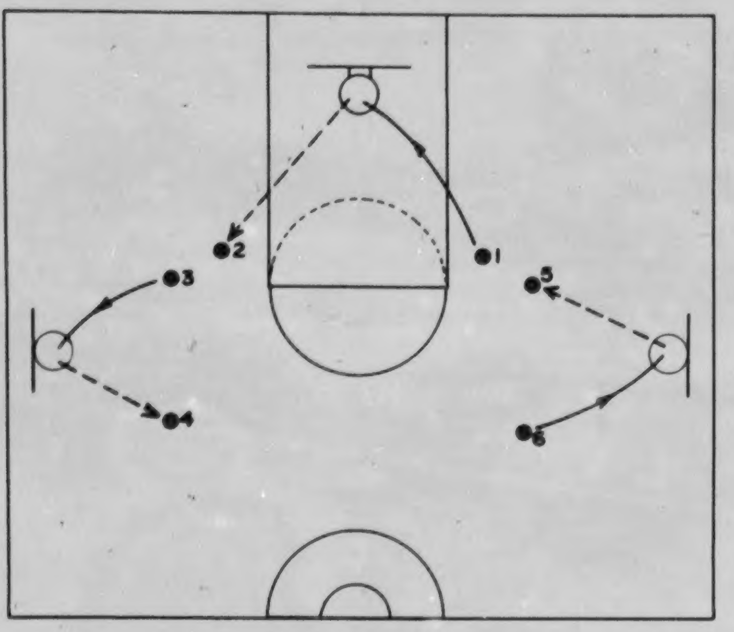
Diagram 40: Jump Shot Drills



A – 02 comes out of the corner to receive pass from 01. 01 follows his pass and goes to the basket. 02 fakes handoff, dribbles to foul line and jump shoots. 01 goes to 02's line and 02 goes to 01's line.

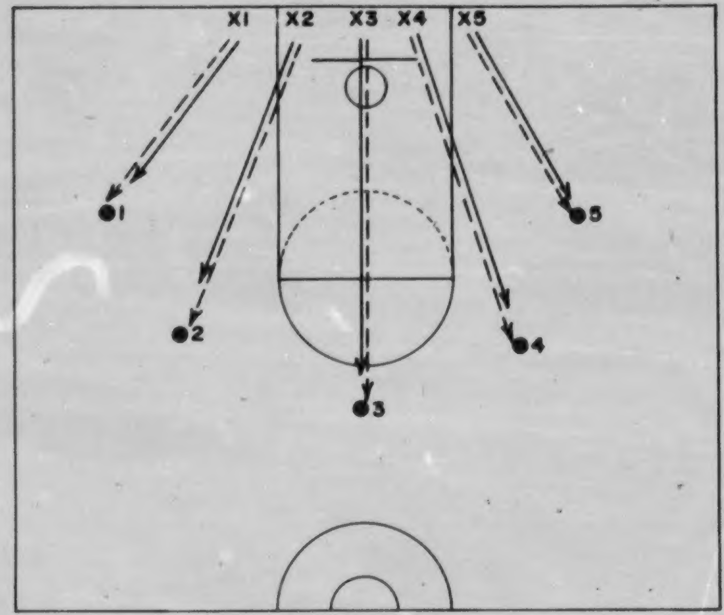
B – 01 passes to 03 who breaks out from his low post and cuts by him. 02 comes out from the corner, receives short pass from 03 and jump shoots. 01 rebounds and passes ball to next man in line. 02 goes to low post position and 03 goes to 01's line. 01 goes to 02's line.

Diagram 41: Shooting Drill



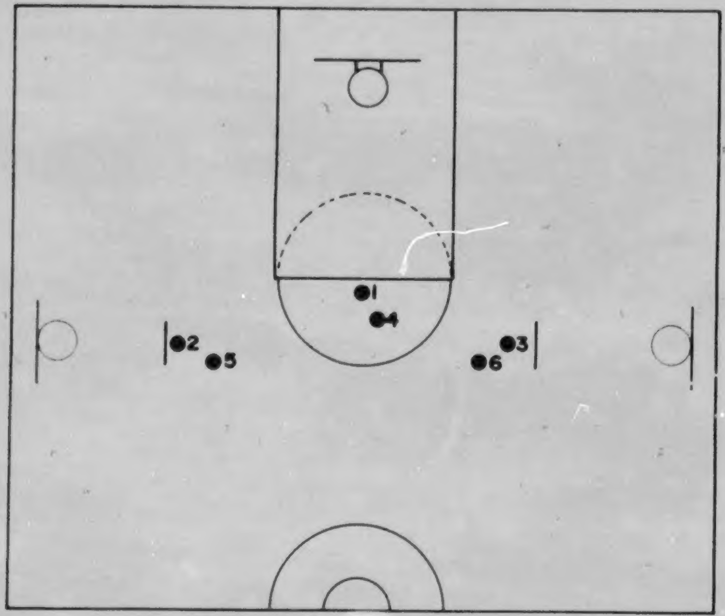
01, 03 and 06 each shoot whatever type of shot the coach names. The shooter gets his own rebound, passing out to 02 with whatever pass the coach names. 02 shoots, gets his own rebound, passes back to 01. If baskets are scarce, then more than one pair can work at the same basket.

Diagram 42: Concentration Shooting Drill



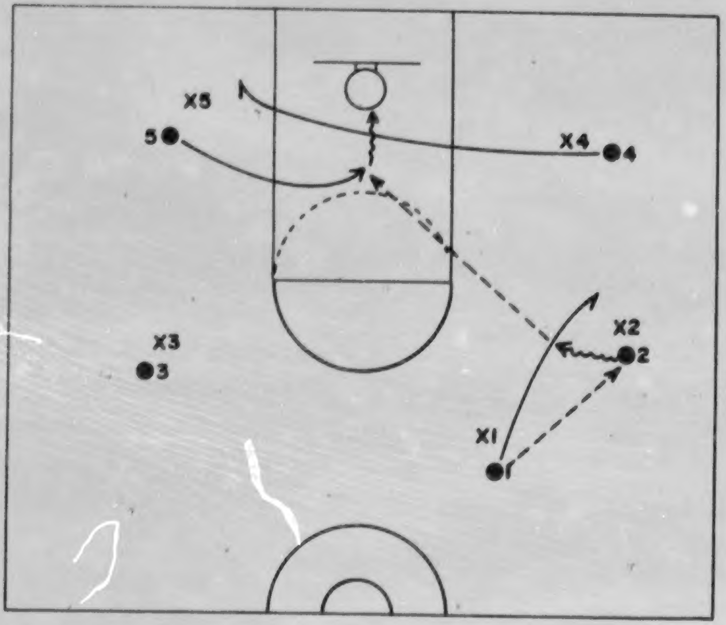
01 to 05 are shooters with X4 to X5 acting as defensive players. Each defensive player has a ball and passes sharply to his partner; hesitates one full second then rushes out in an attempt to block the shot. The shooters can practise one and two hand set shots or jump shots under pressure. 01 moves to 02's position, 02 to 03's etc., after reaching 05, he then changes position with his partner.

Diagram 43: Foul Shooting Drill



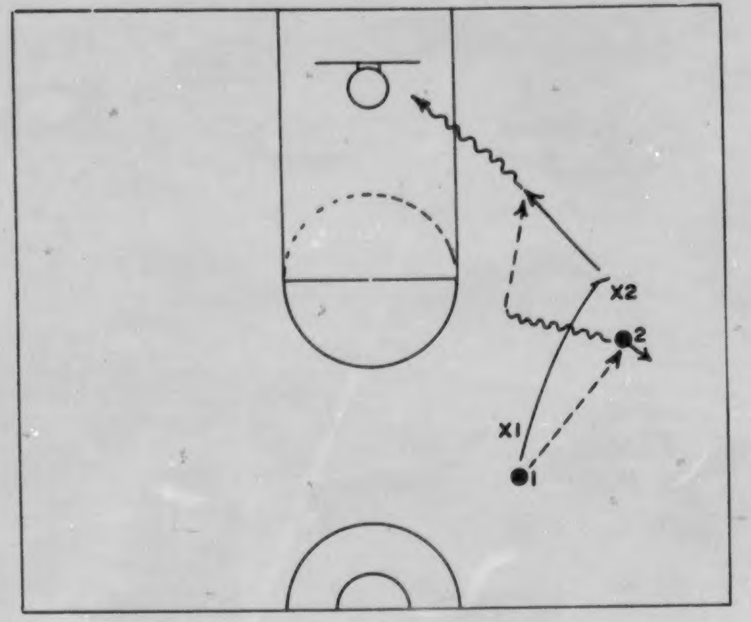
01, 02 and 03 shoot two foul shots and then sprint from one to three times around the gym. Meanwhile, 04, 05 and 06 are shooting two foul shots. They run while 01, 02 and 03 shoot again. Drill continues until everyone has attempted ten foul shots each.

Diagram 44: Screening Drill


X5
5
X4
4
X2
2
X3
3
X1
1

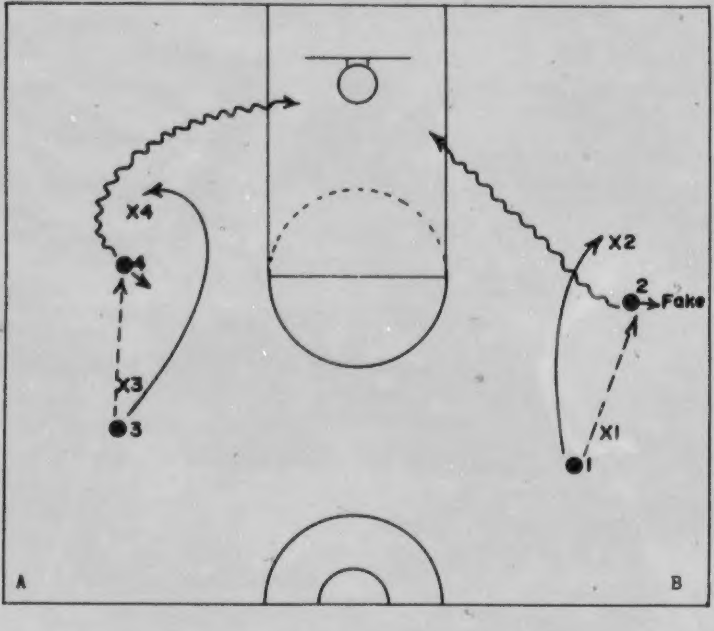
01 passes to 02 and screens. 04 screens laterally for 05 who cuts into the key for a pass from 02.

Diagram 45: Screen and Roll Drill



01 passes to 02 and screens. 02 fakes and drives to the left. 01 rolls off X2 and receives a pass from 02.

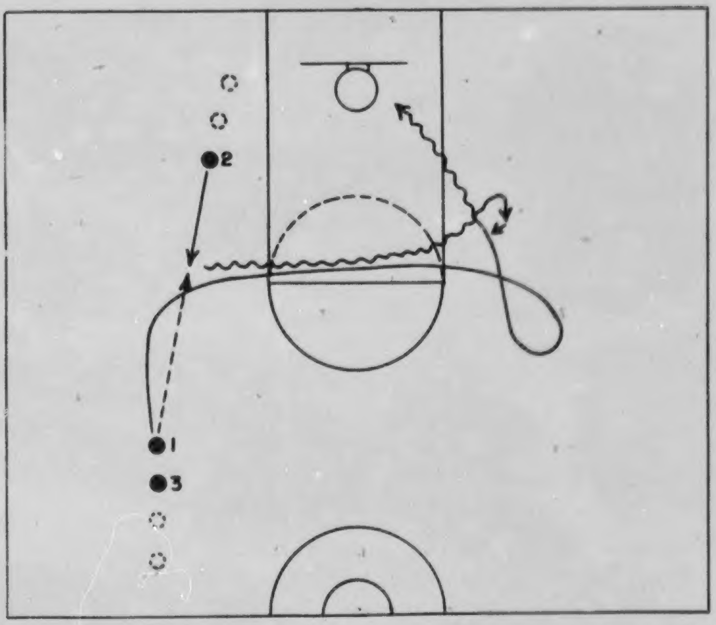
Diagram 46: Screen and Fake Drill



A – 03 passes to 04 and screens his man. 04 fakes to the inside and drives to the outside.

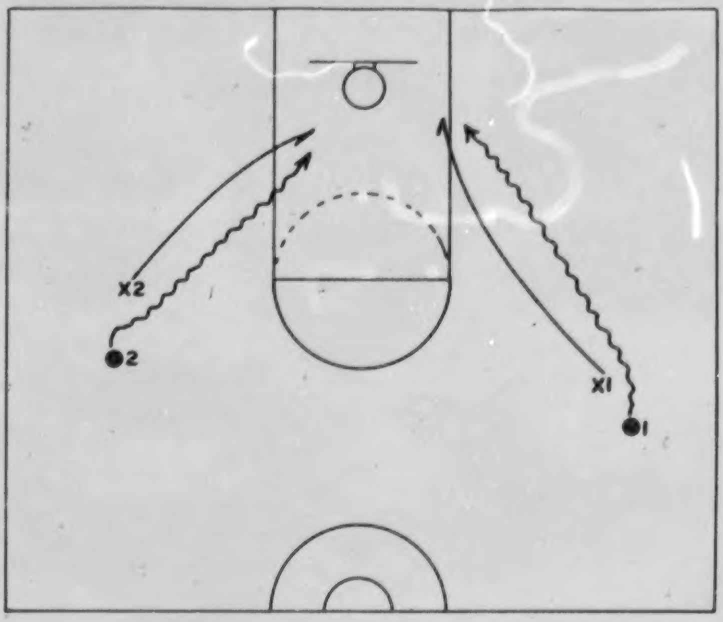
B – 01 passes to 02 and screens his man on the inside. 02 fakes to the outside and drives down the inside.

Diagram 47: Screen and Drive Drill



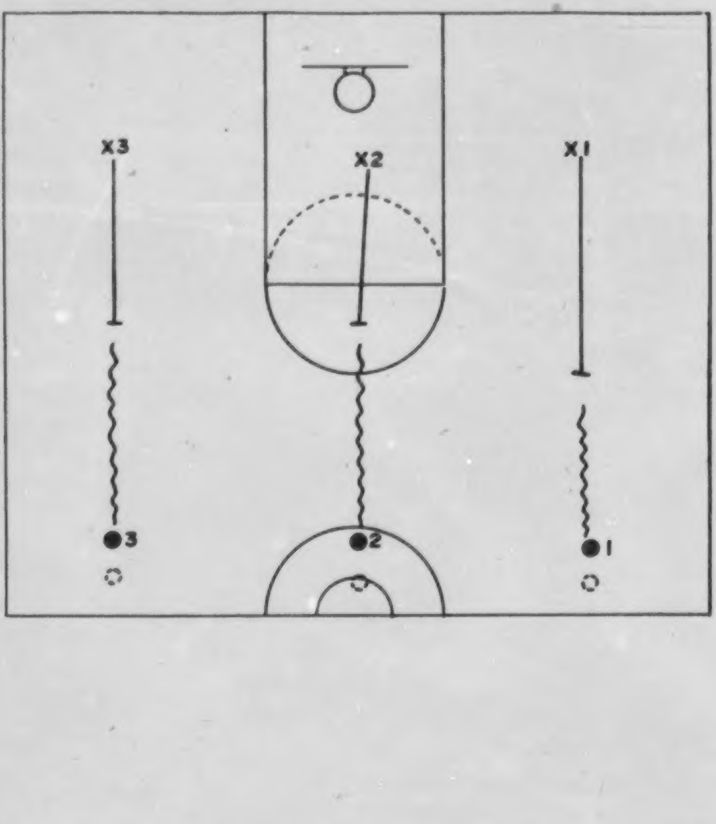
01 passes to 02 who comes out to meet the ball. 02 fakes a handoff to 01 who cuts across the key. 02 drives across the key to set up a screen on the far side. 01 cuts off the screen and drives to the basket. 01 rebounds and passes out to 03 etc. Rotation – 01 goes to 02's line and 02 goes to 01's line.

Diagram 48: One-on-One Drill



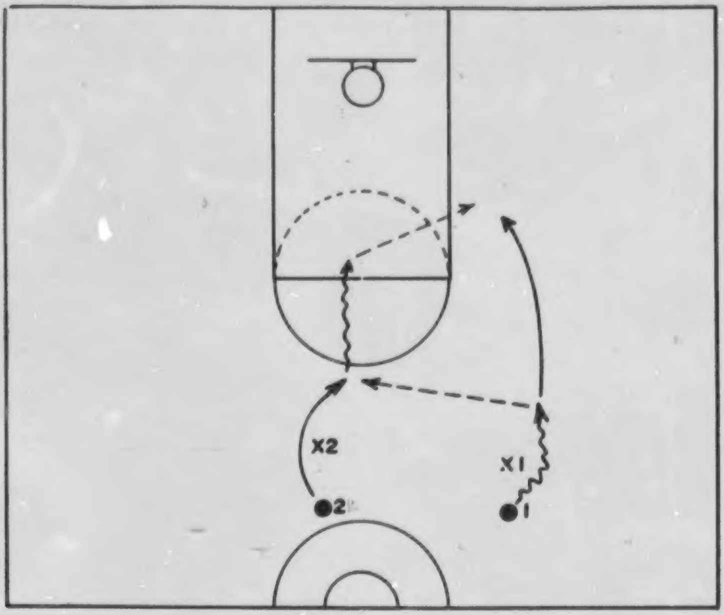
01 and 02 drive to the basket. X1 and X2 try to stop them.

Diagram 49: One-on-One Drill



01, 02 and 03 start to dribble up the court. X1, X2 and X3 move up fast and try to stop their man.

Diagram 50: Two-on-Two Drill



X1 and X2 try to prevent 01 and 02 from scoring.

Chapter 8

REBOUNDING FUNDAMENTALS

Rebounding

One of the most singularly important aspects of the game of basketball is rebounding. It occurs at both ends of the court, and when a team is unable to control at least their defensive rebounding, they are certain to lose.

Size is certainly an asset for rebounding but it cannot stand alone. Many times teams with smaller players have rebounded better than their taller opponents, simply because they had more leg strength, stronger arms and wrists, more endurance and better technique.

The development of strength and endurance is a necessary ingredient to successful rebounding, and coupled with the following technique allows a player to master one of the most necessary components of the game of basketball. Strong fingers, wrists, forearms and leg extensors are necessary to make a good rebounder. Players should spend time during the off season working on exercises that will develop these parts of the body. Endurance is also essential and must be maintained throughout the season if a player is going to do an effective rebounding job, especially in the second half of the ball game.

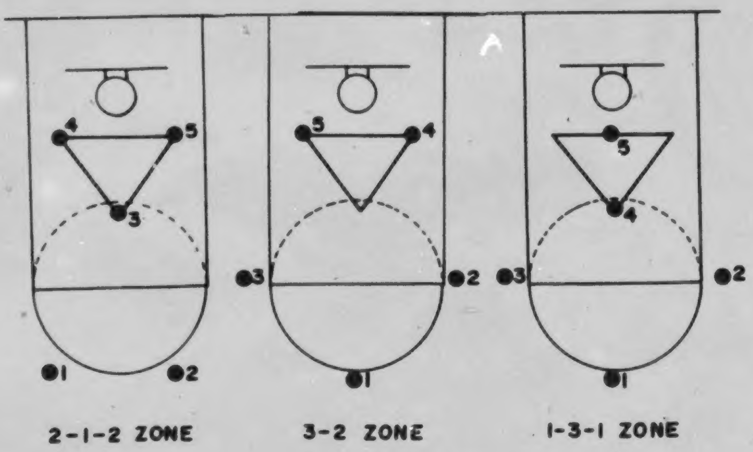
There are two types of rebounding:

Zone Rebounding – where the rebounders are designated by their position in the zone. These rebounders are then responsible for protecting the defensive triangle against any person trying to enter it. Diagram 51 shows the triangle with positions for 03, 04 and 05 in a 2-1-2 zone. These positions would be relatively the same for a 2-3 zone. In a 3-2 zone 04 and 05 would each have one point of the triangle with 02 or 03 covering the third point, depending on the ball position. In a 1-3-1 zone 04 and 05 would be responsible for two points of the triangle, with either 02 or 03 being responsible for the third point depending on the ball position.

1. The two base positions are about four feet from the basket. The defensive men may move but the defensive triangle stays in the same place.

2. On the shot all rebounders turn and go to their rebound spots. If an offensive man is inside the triangle, then the defensive man must attempt to box him out.

Diagram 51: Rebound Triangles


4
5
3
1
2
2-1-2 ZONE
5
4
3
2
1
3-2 ZONE
5
4
3
2
1
1-3-1 ZONE

This shows the defensive triangle for different zone defences.

Technique:

1. The feet must be shoulder width apart with the knees flexed to the jumping position.

2. The arms should be down and held away from the body ready to explode upwards so as to obtain maximum height.
3. Head and eyes should be up so as to catch sight of the ball as soon as possible. Rebounders may anticipate that a high percentage of the time the ball will come down on the side of the basket **opposite** the shot.
4. The jump should be executed **upward, and forward,** with both hands exploding upwards to grab the ball at the top of the jump.
5. The ball should be pulled into the chest with the elbows slightly extended.
6. To clear the ball the player should use a front pivot towards the nearest sideline and either pass or dribble away from the key area.

Man-to-man Rebounding. In this type of rebounding each man has his own check to look after. Usually each man has been matched as to size, speed and position, eliminating most physical inequalities. It is the responsibility of each defensive man to box out his personal check depending on his proximity to the basket. It is extremely useful with any type of defence to have the word "shot" called out when it occurs.

Technique:

1. When the shot is taken the first thing the defensive man should try and determine is whether the offensive man is going to try for the rebound.
2. When the offensive man starts for the basket his defensive check must be certain he is not faking one direction in order to go another.
3. If the player is coming from outside the key area, then the rebounder simply maintains his position between the man and the basket.
4. As the triangle area is approached, the defensive man must be prepared to turn his back on the offensive man and box him out.
5. The turn is executed in the direction that the offensive man is going, so as to maintain visual contact as long as possible.

6. The rebounder once his back is to the offensive man must maintain body contact and fight pressure by leaning back.

7. His arms are kept away from his body and his legs should be well spread, so as to widen his base of support.

8. Once contact is made and maintained, the rebounder should look for the ball remembering that the rebound comes down on the side opposite the shot a high percentage of the time. This is when the defensive man must decide if he is going for the rebound; if not, then he simply boxes out his opponent.

9. The defensive man must keep his man from pushing him too far under the basket. If this happens then a man being boxed out can still obtain the rebound, by outjumping the inside man and reaching over him.

10. The rebounder should jump **upward** and **forward,** throwing his arms up to their fullest extent so as to catch the ball at the top of his jump.

11. The ball should be pulled in quickly to the chest with the elbows slightly extended.

12. To clear the ball the player should use a front pivot towards the nearest sideline and either pass or dribble away from the key area.

Illustration 21: Rebound and Clear

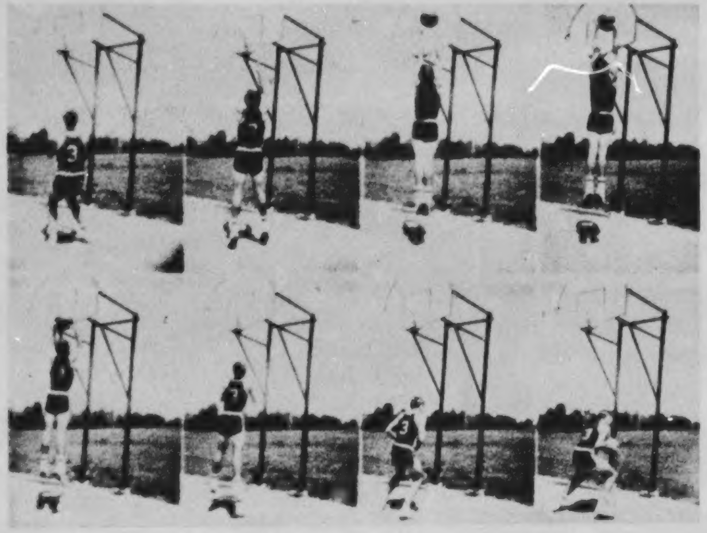
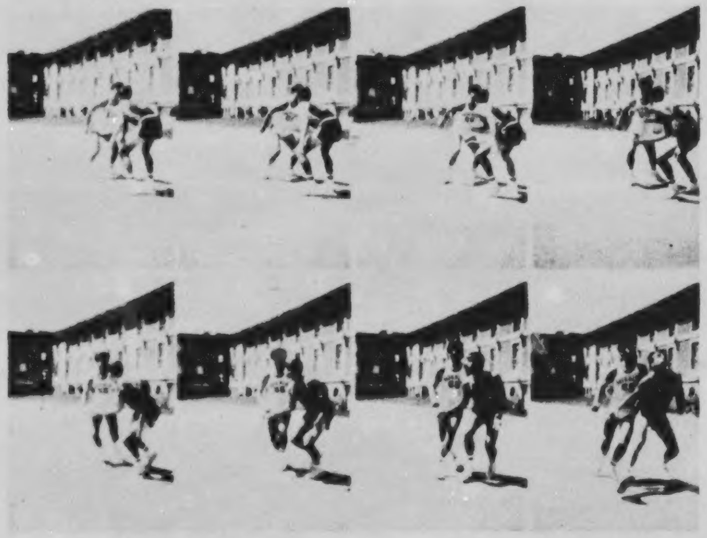


Illustration 22: Boxing a man out.



Mistakes in Rebounding

1. Allowing the offensive man to get a better rebound position. This can happen in two ways:
   i. the offensive man gets inside his defensive check.
   ii. the offensive man obtains a position behind the defensive man forcing him too far under the basket. This allows the deep man an opportunity to take the rebound from behind.

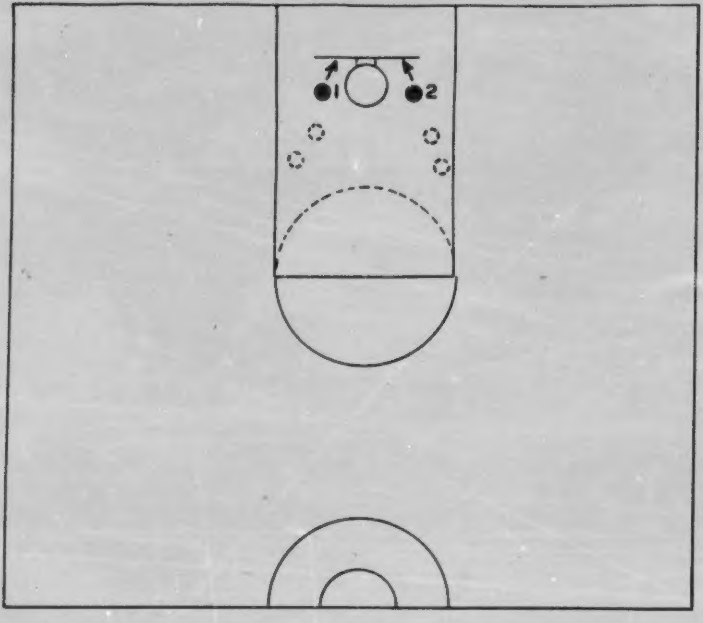
   The first results when the guard takes his eyes off his check and watches the ball in flight. During the few seconds that this takes, the offensive man can slip around and gain the inside rebound position. The defensive man must learn to concentrate on his man and maintain the proper man-to-man position.

2. Tipping the ball in an attempt to bat it to a teammate. This is a dangerous practice and one develped by smaller players in an effort to reach the ball against taller opponents. Too often the tip falls into the hands of an opponent who simply puts it back up for a soft basket.

3. Getting tied up underneath the basket. This will happen when a player does not clear the ball immediately after securing the rebound. He must learn to go towards the nearest corner. As long as he remains close to the basket opposing players will stay with him in an attempt to steal the ball for an easy layup.

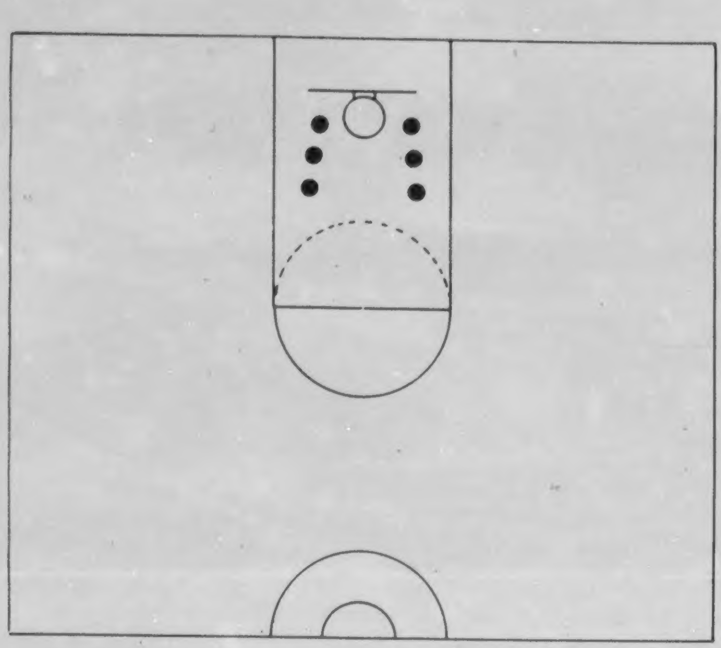
Drills

Diagram 52: Rebound Drill



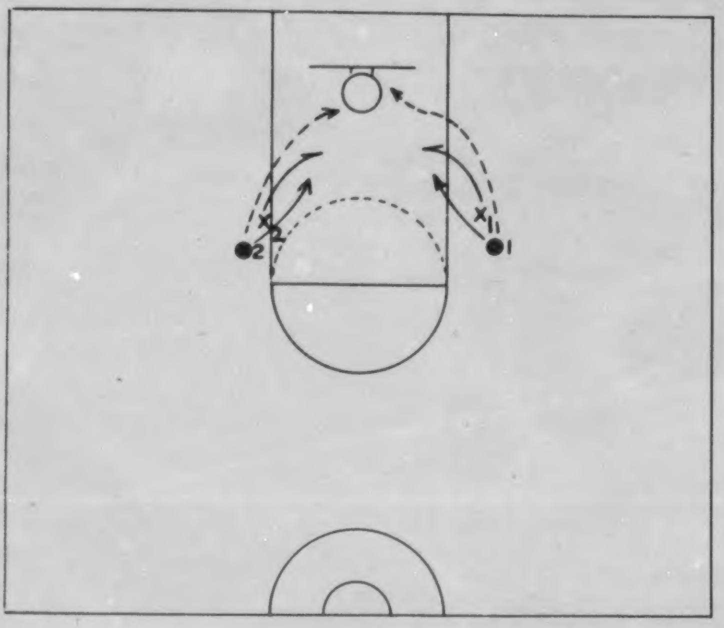
01 and 02 stand under the basket. They throw the ball high against the backboard, jump up and grab the ball at the top of their jump with both hands. On their way down they pull the ball into the chest, elbows out and land facing the sidelines.

Diagram 53: Rebound Drill



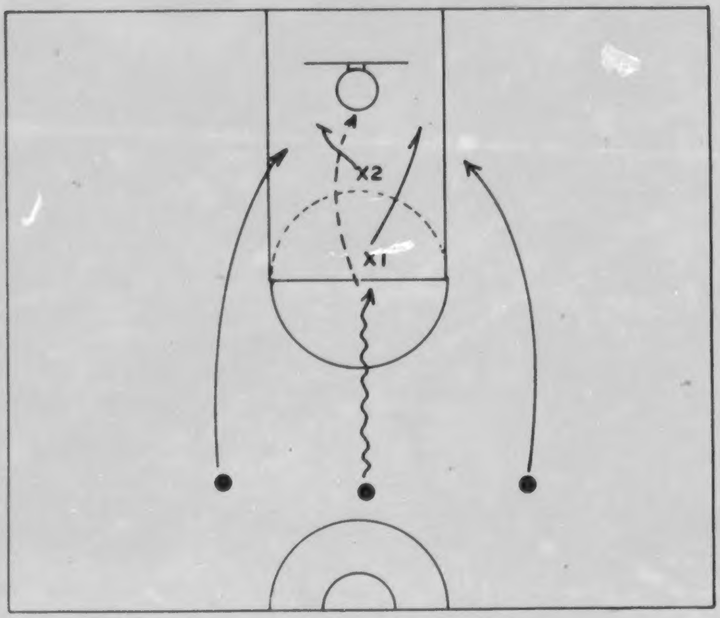
Tip ball against the backboard three times then in the basket.

Diagram 54: Rebound Drill



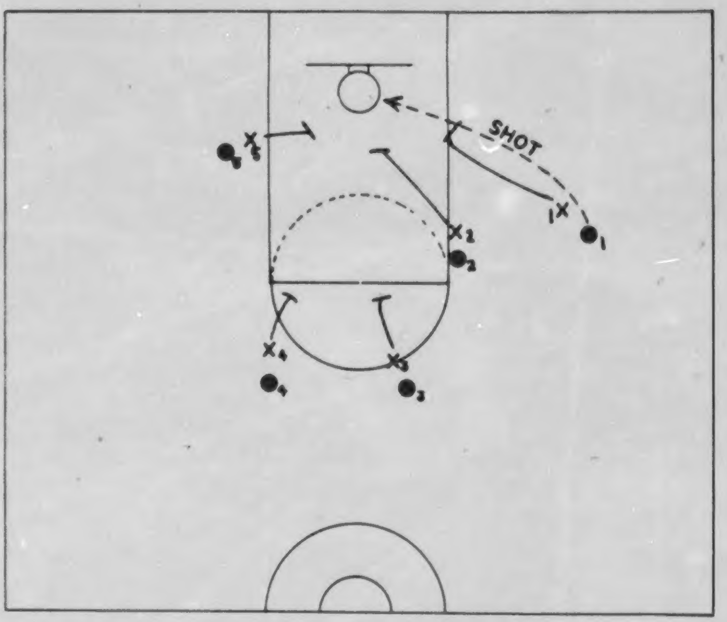
01 shoots. X1 pivots on back foot and keeps between 01 and the basket. 02 does the same as soon as the other pair clear the area.

Diagram 55: Three-on-Two Rebound Drill



01 dribbles to foul line, shoots when challenged by X1. X2 and X1 try to block out the three offensive players.

Diagram 56: Rebound Triangle Drill



The defence drops back after the shot and forms a triangle, boxing their opponents out from under the basket. The players who are closest to these spots fill them as soon as the shot goes up. X1, X5 and X2 form the rebound triangle and block out their opponents. X4 and X3 move in front of their two checks and attempt to keep in front of them so that they cannot get the pass out from one of their teammates.

Chapter 9

DEFENSIVE FUNDAMENTALS

Defensive Stance

One basic principle is very important for the coach to teach his players. "At all times the defensive man must remain in a position between his check and the basket". The distance between the two may vary depending on the distance from the basket, and the position of the ball. This principle must always be used when playing a man-to-man defence unless some variation has been incorporated by the coach.

Technique:

1. The knees are slightly bent, feet well spread with one foot slightly ahead of the other. The body weight is carried on the balls of the feet.
2. The forward foot points directly ahead, the rear foot is turned at almost a ninety degree angle.
3. Either foot may be forward then the arm on that side is either held high to defend against a shot, or lowered for quicker body movement. When there is no threat of a shot, the forward arm is held at about the height of the opponent's waist with the palm of the hand facing up (Illustration 23).
4. If the opponent is attempting to shoot or getting ready for an overhead pass, the palm of the hand should face downwards. The lead arm is usually raised at about a forty-five degree angle towards the shooter's face. The shoulder of the leading arm points in the direction of the shooter with the elbow slightly bent, the wrist is relaxed, but held firmly enough to allow the hand to remain in the same plane as the arm thus giving the player a slightly longer reach. (Illustration 24).
5. When the threat of the shot is gone, the arm is lowered to the side of the body. The hand is held about twelve to eighteen inches ahead of the knee. The palm of the hand is turned upward; the other hand is held at the other side of the body with the palm facing up.
6. This position of the hands gives the defensive man a better opportunity to reach for the ball and decreases

the chances of fouling his opponent. When the hand is thrust forward it must go in an upward direction; if the ball is missed the arm is pulled back quickly. This backward pull of the arm also assists the player in turning the body quickly in the direction he wishes to move.

Illustration 23: Guarding a Non-Shooter

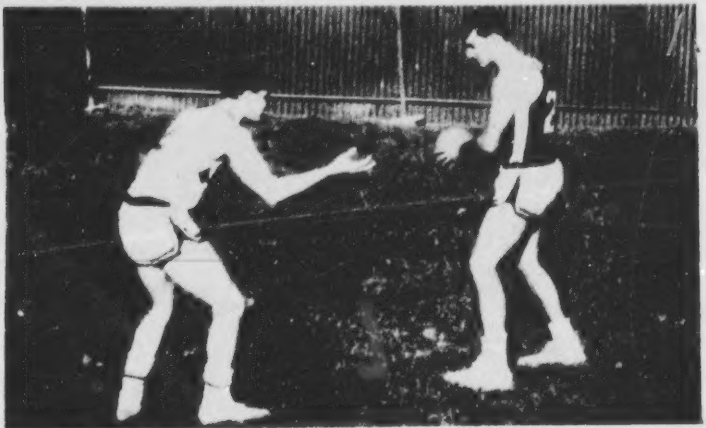
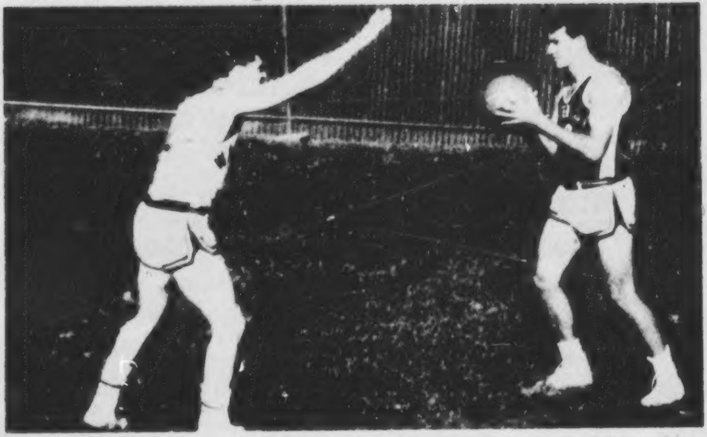


Illustration 24: Guarding a Shooter



As the opponent moves forward, backward, or to either side, the defensive man should do likewise, shifting his feet and using the boxer's shuffle.

Lateral Movement

1. In shifting, the guard should always drag one foot and use short shuffle strides to avoid crossing the feet.
2. To move laterally with your man, (to the right), keep in the crouched position and slide the right foot sideways about eighteen inches. In doing so, the foot should barely clear the floor.
3. The body weight should now be transfered to the right foot and at the same time the left foot should be brought to the position originally held by the right. In this way the comfortable spread of the feet may be maintained, and the guard will be ready to reverse the procedure if the opponent decides to change direction. (Illustration 25).

Backward-Forward Movement

1. To move forward, slide the front foot in this direction about twelve inches and then transfer the body weight to it. During the same movement bring the back foot up to the position formerly held by the front foot.
2. To move backward, slide the rear foot back, transfer the body weight and at the same time, bring the front foot back a similar distance so as to maintain the original defensive stance. (Illustration 26).

Mistakes in the Defensive Stance

1. Lunging at the ball. A player who lunges at the ball finds it difficult to make a quick recovery if he misses. This is usually executed with the palm facing downward, causing the body to incline slightly forward, forcing the heel of the back foot to come high off the floor. The downward motion of the hand when lunging for the ball usually causes a foul when it is missed. To correct this fault have the player turn his palm so that it faces upward. This will also help to maintain better body balance.
2. Hopping instead of sliding with the feet. This takes longer to execute because while hopping the feet are lifted off the floor, while in sliding they seldom lose contact with the court. The player should be shown the difference between a hop and a slide, and this can best be done by

Illustration 25: Defensive Stance – Lateral Movement

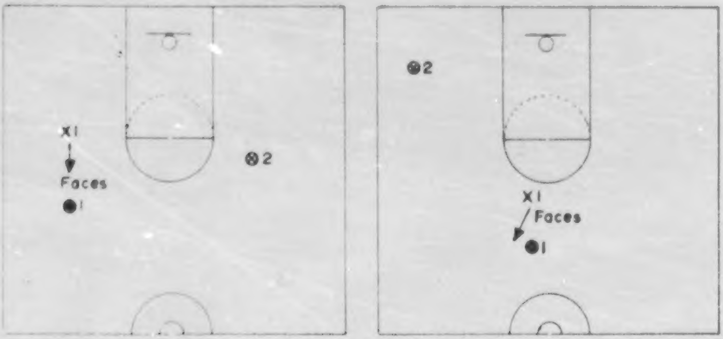
Illustration 26: Defensive Stance – Backward-Forward Movement

having him slide back and forth across the gym in his defensive stance.

3. Getting too close to an opponent. If the player advances too quickly, or maintains a position too close to his opponent, he will be susceptible to a drive or cut to the basket. To prevent this the player must be aware of his opponent's speed, which he should try to judge early in the game. He must also be aware of his own capabilities in order to establish the distance he should maintain from his opponent. The coach should establish the distances he wants his players to guard their opponents, when in different areas of the court. Adjustments must be made to compensate for individual weaknesses when they cannot meet team standards.
4. Not watching his check. This occurs after a shot or pass, when the defensive man follows the ball with his eyes. In the space of a second the offensive man can obtain an inside position to the basket. Players should position themselves so that they still maintain the man-to-man principle but face in such a direction so as to see both their man and the ball. Diagram 57 shows the directions X1 will face in an attempt to keep between his man, 01 and the basket. At the same time he is able to see the ball in possession of 02.
5. Crossing the feet. This is a common fault of young players who have not yet mastered the slide. They are susceptible to the offensive player suddenly changing direction and moving toward the basket. The player must unwind his feet and get them back on the floor before he can start to change his direction of pursuit. Constant work on the slide is the only solution, although it helps by telling the player why he should not cross his feet when playing defence.
6. Leaving the feet too early. In an attempt to block a shot, defensive players try to anticipate and second guess the shooter causing them to leave the floor before the shot. When this happens the shooter can simply fake a shot, get the defensive man to leave his feet, then dribble around him for a layup. Players must be schooled to watch the waist and feet of their opponents so that they

may know for certain when the player has actually left his feet on the shot. It must be emphasized that blocking the shot is very difficult to do, but forcing the shooter to change his shooting arc can be almost as effective.

Diagram 57: Defensive Direction



This shows the direction the defensive player should face so as to see both the man he is guarding and the ball while in different floor positions.

Defensive Roll

This is an essential move whenever a team plays man-to-man basketball. It is used both when a team does or does not allow switching. In the first instance, he must pick up the check of his teammate who has helped him out by switching. In the second, the player must get around a screen which he can do by executing a roll.

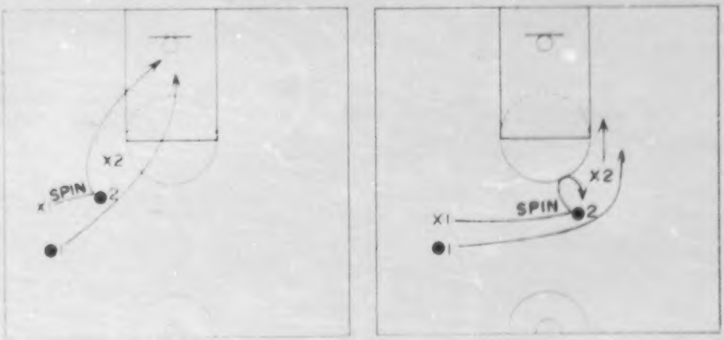
It also should be noted that when switches are made the only person who can call a switch is the deep, or free man. Too often and incorrectly, the man being blocked out is the one that calls the switch. He can see the block because he runs into it, but his teammate may not react to the switch quickly enough, which would leave the cutter open. When the free man calls the switch it shows that he has watched the play develop and is prepared to help out.

Technique:

The defensive roll is just what it indicates. The player being screened out simply rolls around the block by executing a reverse pivot, keeping his legs and arms well spread to maintain balance.

If the roll is executed when no switching is allowed he must make it deep enough to take him close to the basket because he can be sure that is where his opponent is going (Diagram 58 A). If a switch has been called his roll may not be as deep, depending on whether the screen man is now rolling towards the basket or not. (Diagram 58 B). In both instances, he must react quickly in an effort to regain good defensive positioning.

Diagram 58: Defensive Roll



This illustrates the pattern for a deep roll – A, and the pattern for a shallow roll – B.

Illustration 27: Defensive Roll

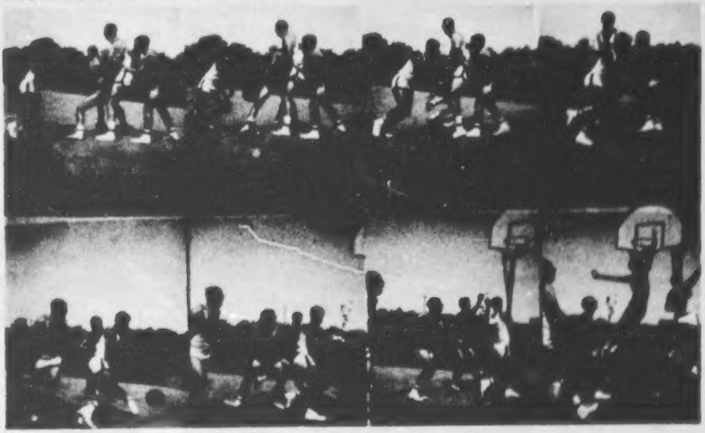
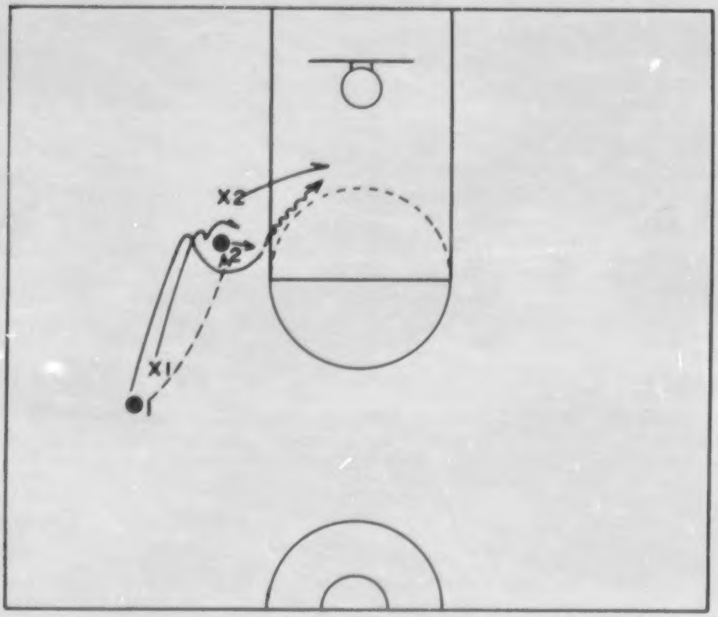
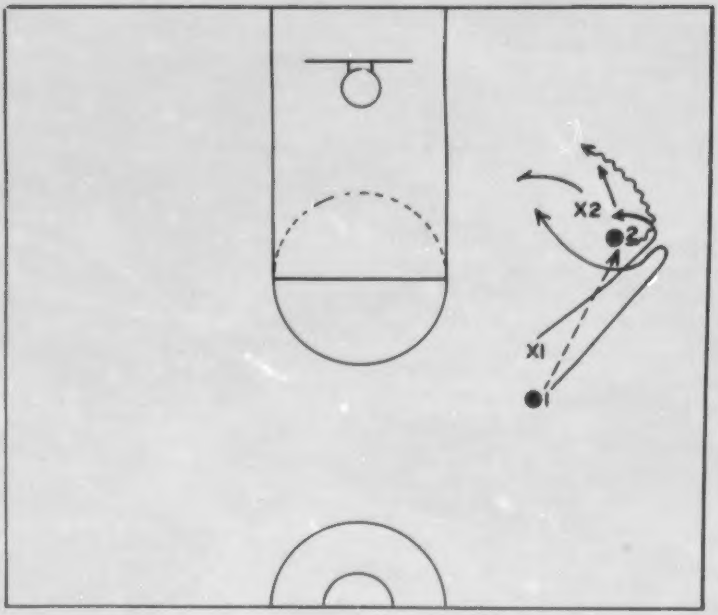


Diagram 59: Switching Drill



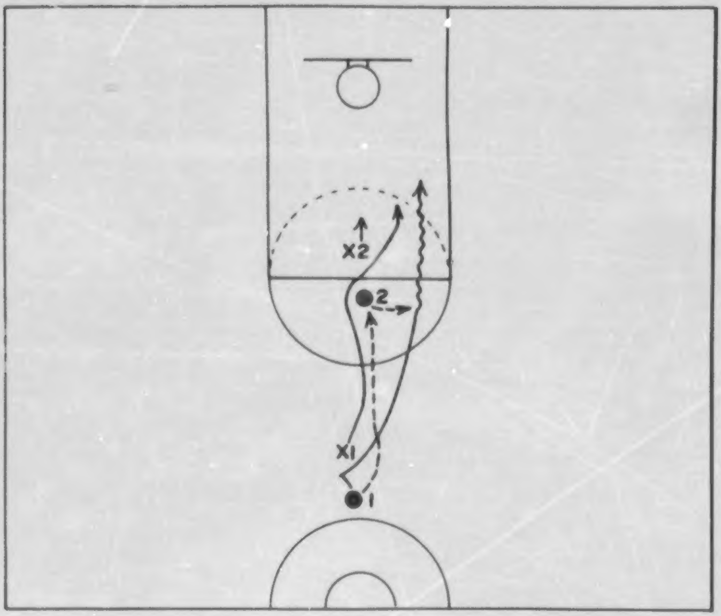
01 passes to 02, cuts to the outside taking X1 with him. He stops and cuts in front of 02 for a handoff pass and drives to the basket. X2 calls switch and goes for 01. X1 picks up 02.

Diagram 60: Switching Drill



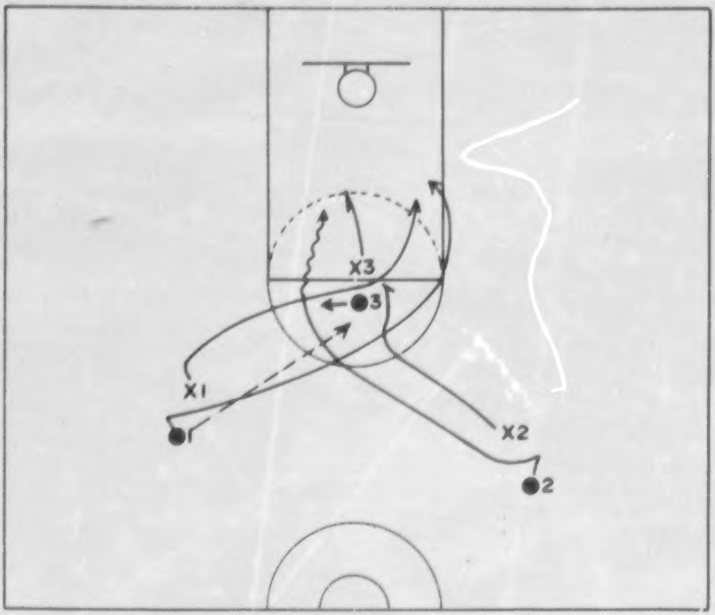
01 passes to 02, fakes to outside and cuts in front of 02, screening off X1. X2 calls switch and picks up 01. 02 fakes handoff and tries to drive around the outside to the basket. X1 stays with 02.

Diagram 61: Sliding Through Drill



01 passes to 02 and cuts in front to receive handoff pass. X2 steps back and lets X1 slide through to pick up 01.

Diagram 62: Sliding Through and Switch Drill



01 passes to 03, fakes outside and cuts in front of him. 02 fakes outside and cuts in front of 03 for a handoff pass and drives to the basket. X1 slides through to stay with 01. X3 calls the switch and picks up 02. X2 who has been screened off, picks up 03.

Chapter 10

DEVELOPING AN OFFENCE

In building an offence the important thing to remember is to keep it simple. Many young coaches waste precious hours devising a complicated style of offence. These patterns seem to work in practices but when put into a game with all the accompanying pressures, they tend to break down.

The most successful system yet devised for high school play is just the plain, old fashioned offence, known as fundamental basketball. A team that is well drilled and well coached in the fundamentals of basketball will always play a good, consistent game, and prove difficult to beat.

Many of the present day teams make use of the same general principles that try to set up scoring situations, brought about by the individual skills and initiatives of the players themselves. Some coaches call this "optional basketball", others may choose to call it "fundamental basketball".

You set up a simple offensive pattern that presents an indefinite number of options that can be easily understood and practised. In the development of this type of offence, you use the various options as drills for the practices, to develop the various fundamentals. Faking, pivoting, screening, stopping, cutting, dribbling and shooting are practised at the same time as the players learn the various options involved in the team offence. You may start with a simple two man play, such as a give and go; or the passer may set up an inside or deep screen; or he may roll etc. You keep adding until you are using three, then four and five man options. This type of pattern will continue to improve and expand, along with the skills involving the basic fundamentals.

The strong point in an offence of this kind is that the better skilled the players become, the stronger the offence.

In any type of offence the coach should consider the following points:

1. Keep your offence simple enough so that the players can react automatically; that is, they are so well drilled that they do not have to stop to think about making the right move, they do so automatically.
2. The system should not confine or limit the player, but should permit him to display originality and initiative.

Developing an Offence

3. Limit the number of set plays for throw ins and jump ball situations; you can waste a great deal of practice time with too many plays.
4. Have enough options in your attack so that you can cope with different defences without losing your effectiveness.
5. The offence must be geared to switch quickly to defence; from fast break to a set pattern. You must be able to control the tempo of the game.
6. It is important that you make your opponents play the type of game that you wish to play. If they like to play a fast pattern, do not run with them, try to make them slow down. You can do this by slowing down your own game and playing a control pattern.
7. If they play a slow brand of ball, speed your play up both on offence and defence. Try a pressing man-to-man defence. This will force them to speed up their tempo.
8. Your style of attack should be such that any of the five men on the floor are potential scorers. Do not have a system where only one or two of your players does the majority of the shooting. The defence can stop one or two good men, but the job becomes more difficult when the other three players can score as well.
9. Select your drills so that they are related to the type of offence you plan to use. Keep your drills progressive going from one-on-one, to two-on-two, until you come to five-on-five.

Developing a Pattern

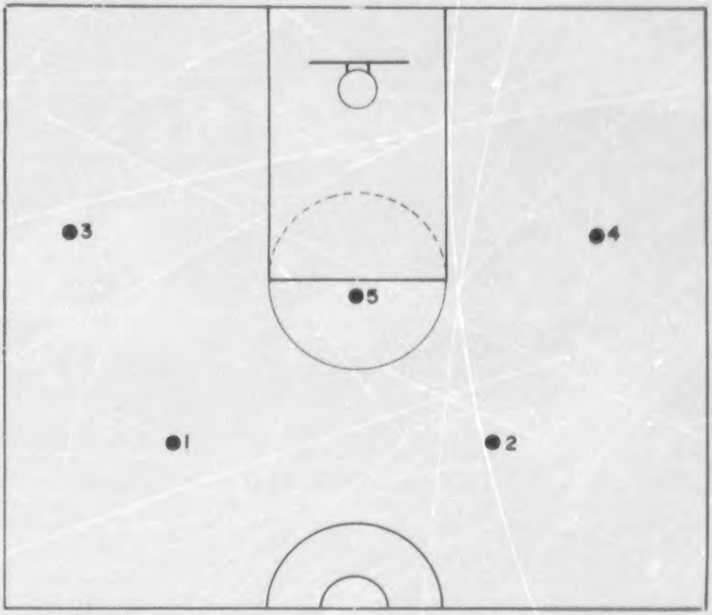
In a controlled offence, start with a basic pattern and then have options that follow the original moves. Try to develop a continuous series of plays so that if the first move is ineffective, they may try a second and so on.

One thing that the coach should keep in mind is that the moves the player makes should not become stereotyped. For example, if at any time during a play one of the players is open for a good shot, he should be passed the ball immediately so that he may take it. When selecting your pattern of offence you should be certain that you have the performers who can carry out the offensive assignments. The following are the popular patterns that have proved successful, including the skills the personnel require to effectively perform them.

Two out – Three-in Offence (2-3)

In a "two-out and three-in offence" your two back men, 01 and 02 should be your best ball handlers. They should be able to beat their men in a one-on-one situation; should be adept at faking; changing direction; and moving quickly on a give and go. 05 could be your centre man. He should be adept at playing the high post position, possess the ability to fake, shoot and drive down the centre. 04 and 03 should be the big men who are good rebounders. In this type of offence, all five players should be potential scorers.

Diagram 63: 2-3 Offensive Setup



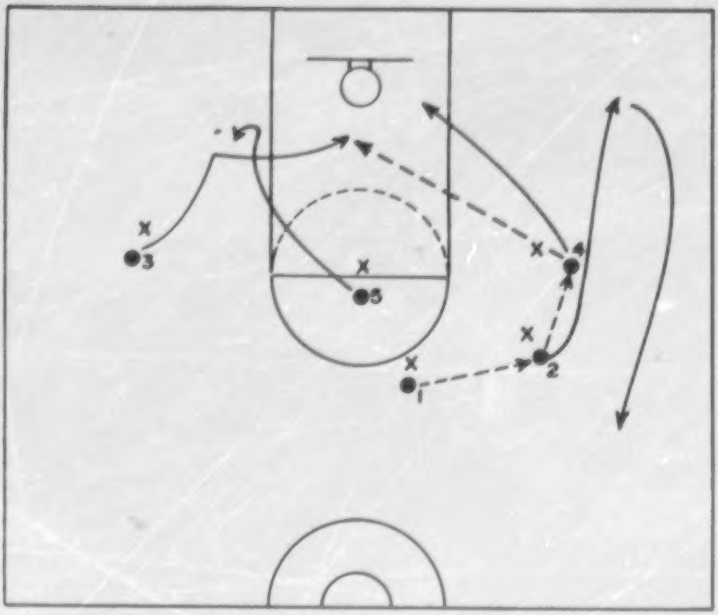


Diagram 64: 2-3 Offence – Give and Go Options 1 and 2. 01 passes to 02 who passes to 04 and cuts to the outside. If 02 beats his man, he may receive a handoff from 04, and may drive to the basket. If he does not get the ball, he goes to the corner. When 02 passes to 04, 05 moves to the weak side and sets up a post about seven feet from the basket. 03 moves across the key and receives a pass from 04 and takes the shot. 03 must fake one way and go the other. Sometimes he cuts in front of 05, sometimes behind. 04 follows his pass to cover the rebound; 02 moves out from the corner to take a defensive spot along with 01.

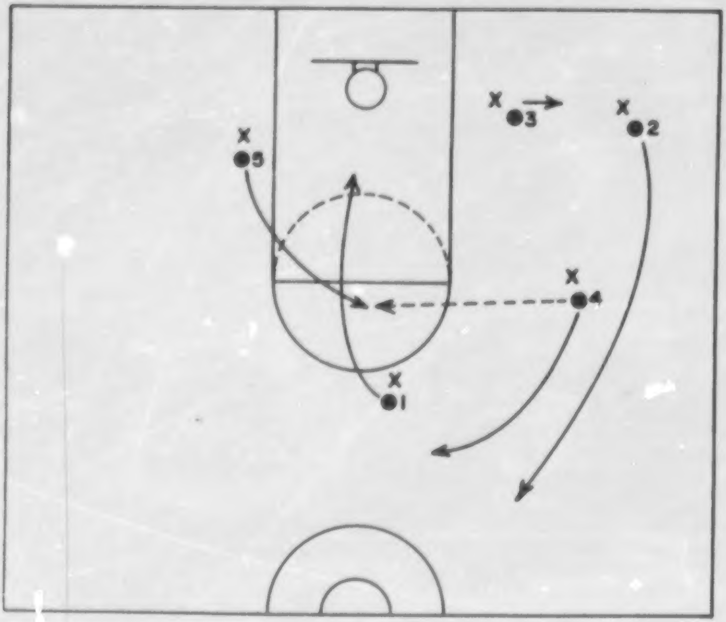


Diagram 65: 2-3 Offence Options 3 and 4

If 03 does not get free in option 2, then 04 holds the ball. 02 stays in the corner, 03 sets up a low post on the strong side. 05 moves out to the foul line and receives a cross-court pass from 04. 05 may jump shoot, drive for the basket, or hand off to 01 who cuts down the weak side as soon as he sees 05 with the ball. 04 and 02 drop back on defence. 03 helps 01 and 05 with the rebound. If 05 drives, 03 moves towards the corner to prevent his man switching to check 05.

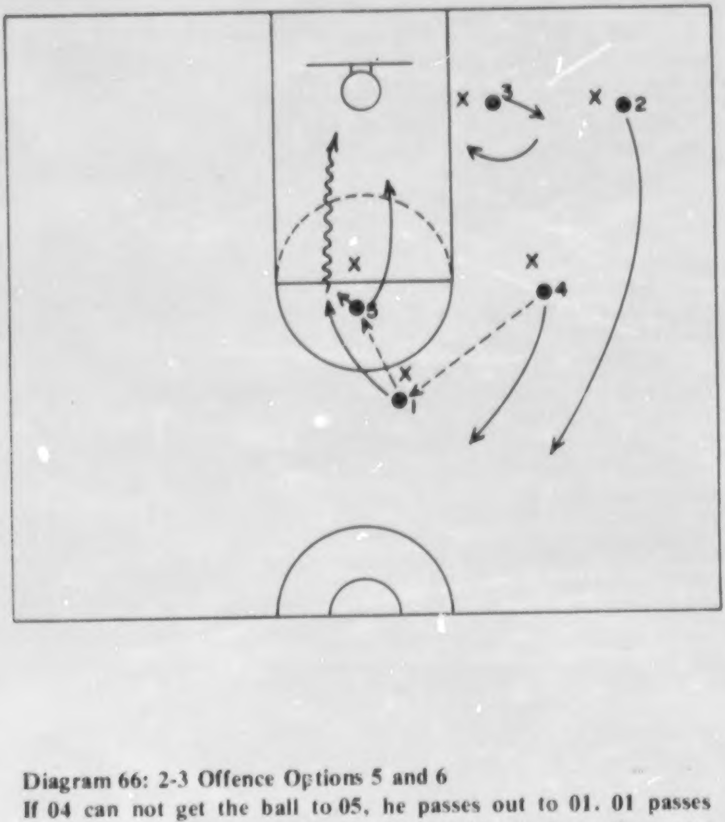


Diagram 66: 2-3 Offence Options 5 and 6
If 04 can not get the ball to 05, he passes out to 01. 01 passes to 05 and cuts by him, either to the outside or down the centre for handoff pass and a drive to the basket. 02 and 04 move out for defensive balance. 03 and 05 look for rebounds. 05 may fake a handoff pass to 01, pivot and drive down the opposite side, or fake and follow 01 to the basket.

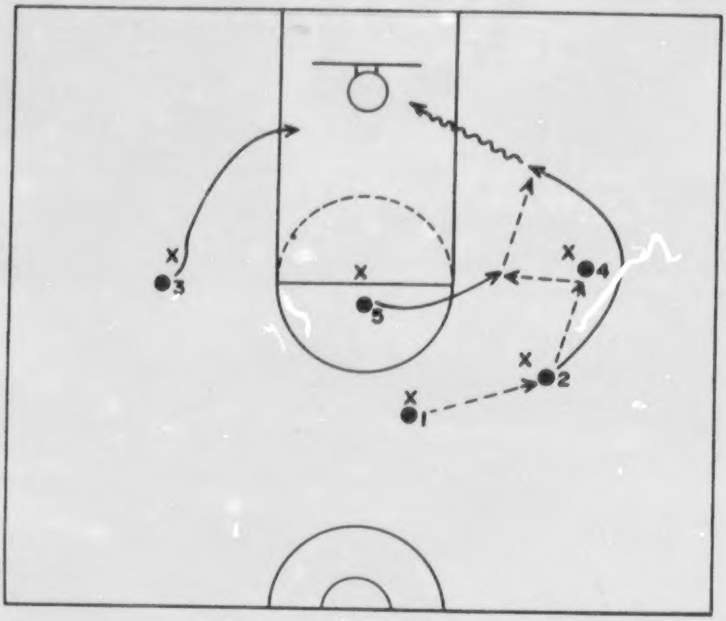
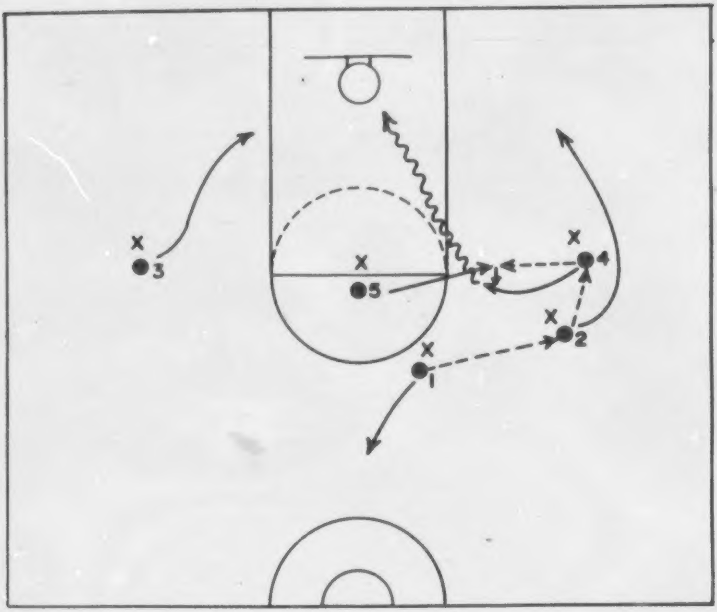


Diagram 67: 2-3 Offence Options 7 and 8
01 passes to 02, who passes to 04 and cuts to the outside. 05 moves to the side of the foul line, 04 bounce passes to 05, who bounce passes to 02, who drives to the basket. 04 may hand off to 02 if 02 is clear of his man. 03 delays and then beats his man in for a rebound or a pass out from 02.

Diagram 68: 2-3 Offence Options 9 and 10



01 passes to 02 who passes to 04 and cuts to the outside. 05 moves to the side of the foul line. 04 bounce passes to 05 and cuts around 05 for a handoff pass and goes to the basket. 04 may stop and shoot using 05 as a screen. 03 delays and then beats his man in for a rebound or a pass from 04.

Note: These 10 options work from both sides of the court and follow one another, from a simple give and go to a situation where the whole five men may be involved in the play.

One-Three-One Offence (1-3-1)

If you have only one good ball handler and he is the type who can control an offence, you may want to try the one-three-one attack. 01 must be an excellent dribbler and passer; he must have the ability to fake, and to be able to screen his man off as he cuts by any of the posts set up by his teammates. 04 should have a good jump shot from the top of the key and the ability to set up lateral screens. 02 and 03 should be your best shooters from twenty-one feet away. 05 should be your best rebounder and possess a good shot from the side of the basket and the corner.

Diagram 69: 1-3-1 Offensive Setup

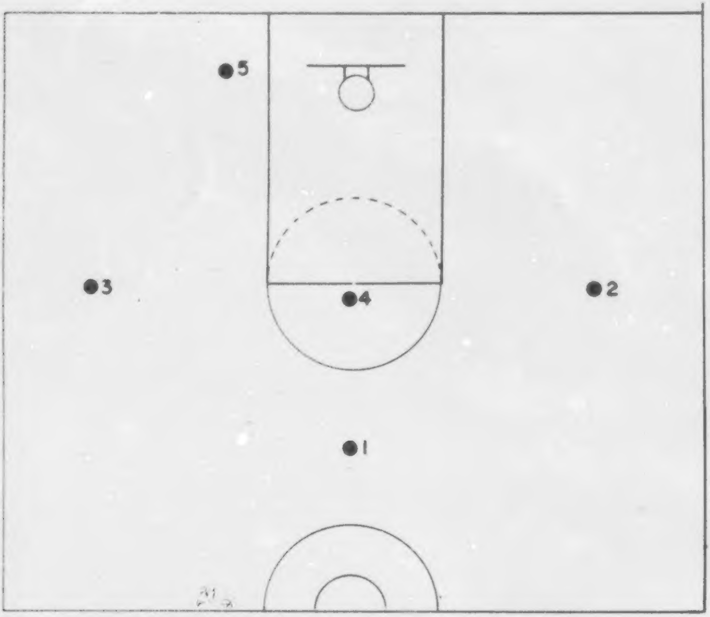
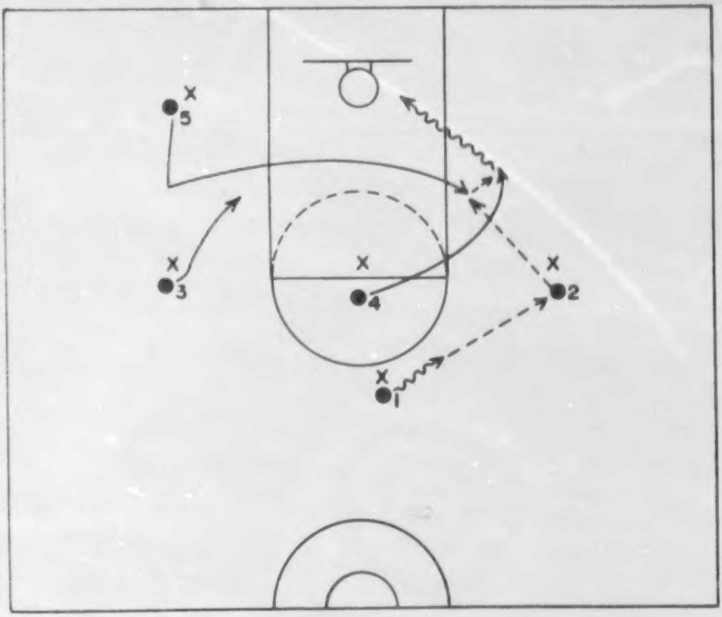
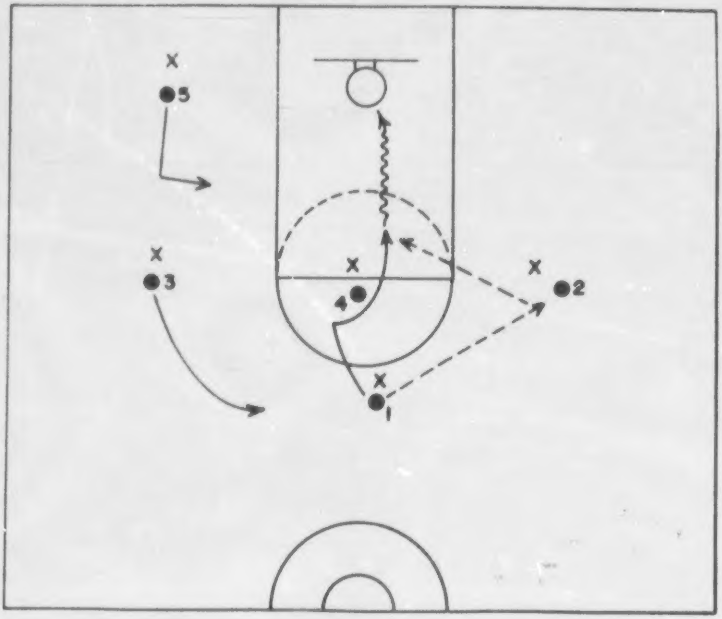


Diagram 70: 1-3-1 Offence



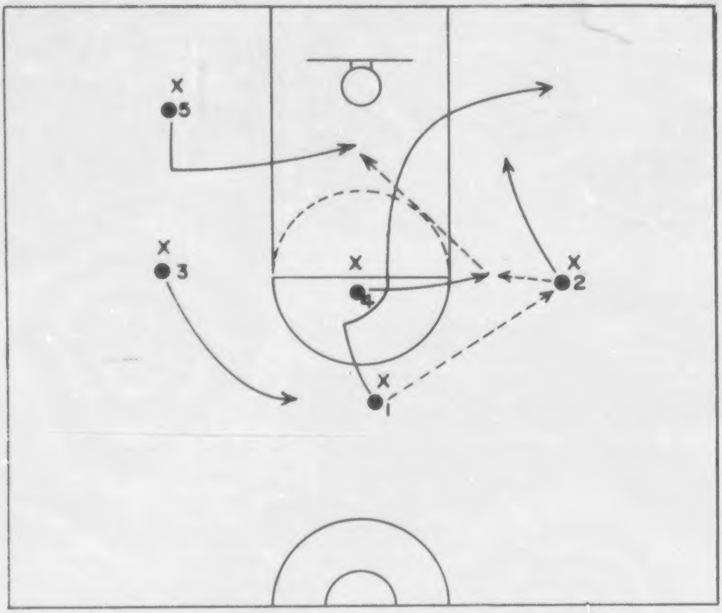
01 starts to dribble and passes to 02 who passes to 05 at the low post. 05 may turn and jump shoot, or hand off to 04 who drives for a layup. 04 waits until 05 has received the ball from 02 before cutting.

Diagram 71: 1-3-1 Offence



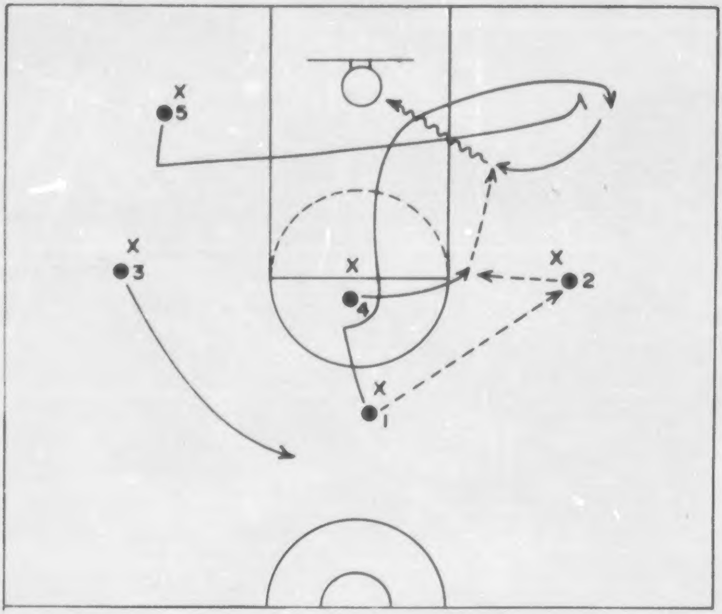
01 fakes outside and runs his man into post set by 04 and receives pass from 02 and drives for the layup.

Diagram 72: 1-3-1 Offence



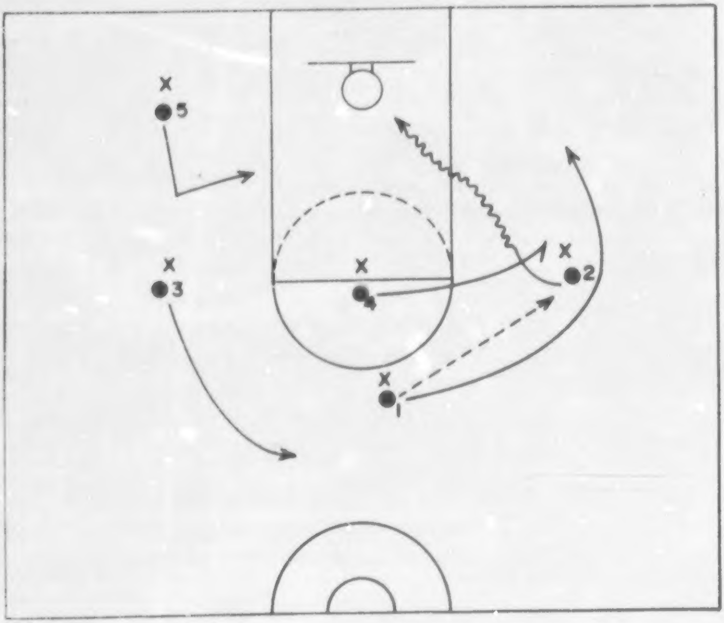
01 fakes outside and runs his man into 04; if he does not beat his man he runs through and goes to the corner. 04 cuts to the side of the key and receives ball from 02 and passes in to 05 who has a short jump shot. 02 cuts past 04 and could get the ball on a give and go.

Diagram 73: 1-3-1 Offence



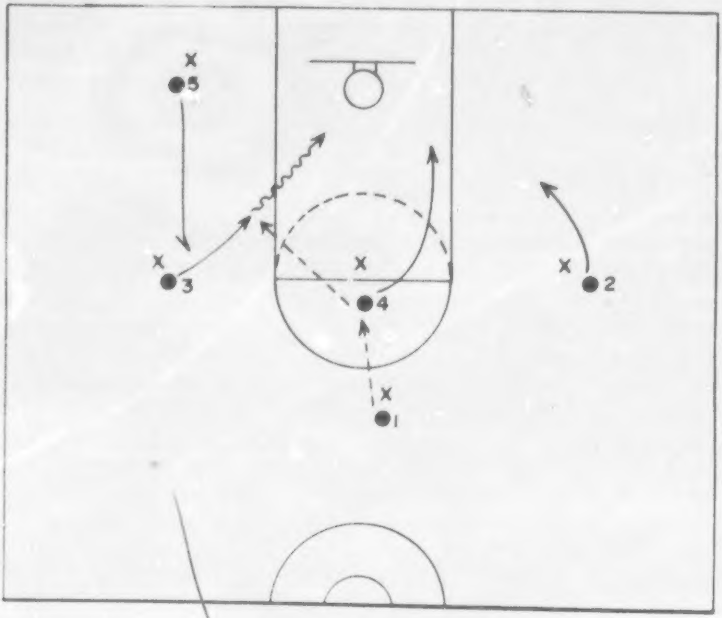
In Diagram 72 if 05 does not get the ball from 04 he cuts through the key and sets up a screen for 01 in the corner. 01 cuts across for a pass from 04 and goes to the basket.

Diagram 74: 1-3-1 Offence



01 gives to 02 and cuts around the outside. 02 can hand off or fake, and drive around the screen set by 04 and go to the basket.

Diagram 75: 1-3-1 Offence



01 gives to 04; 05 comes out to screen for 03 who cuts on the inside for a pass from 04. 04 may fake to 03 and drive down the centre.

Three-Out, Two-In Offence (3-2)

From the 2-3 or 1-3-1 offence it is a simple matter to go into a 3-2 attack that will give you a change of pace and possibly some easy baskets. 01 should be good at setting screens and know how to execute a roll after setting the screen. He could be your centre man, and should be able to jump or hook shoot close to the basket. Your two guards 02 and 03 should be good screeners; good on give and go situations; and good passers. 04 and 05 should be good jump shooters from the foul line area and should be your best play-makers. They must know when to pass the ball and when to hold it, so that the teammates can move into the next option.

Diagram 76: 3-2 Offensive Setup

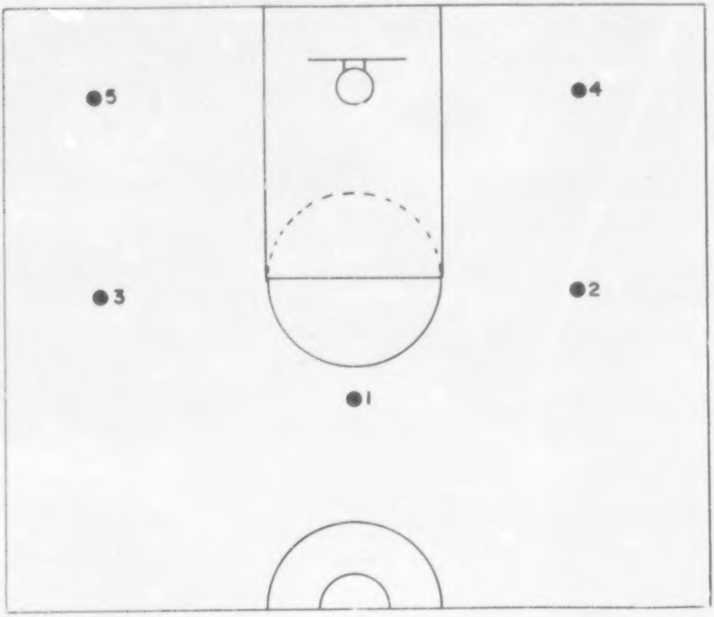
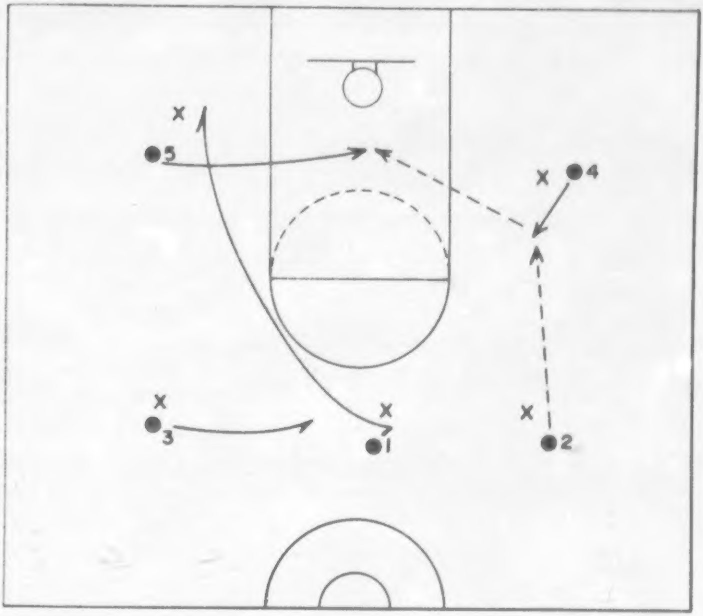
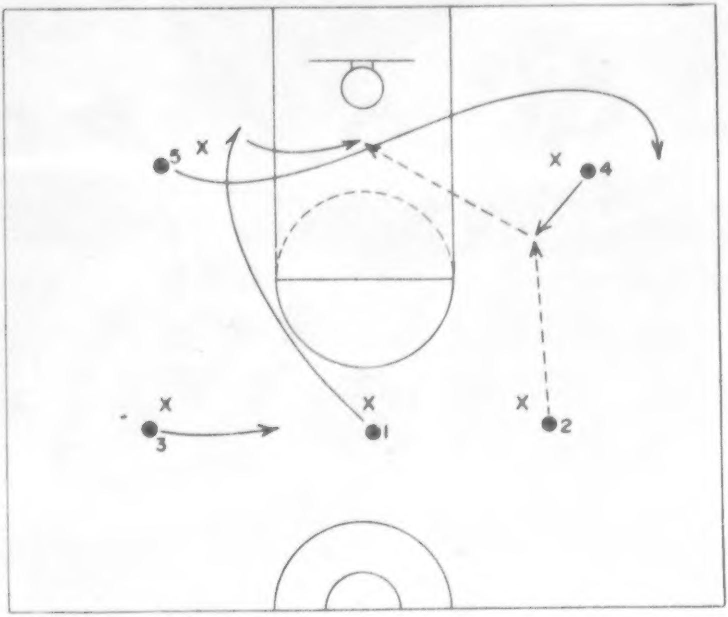


Diagram 77: 3-2 Offence



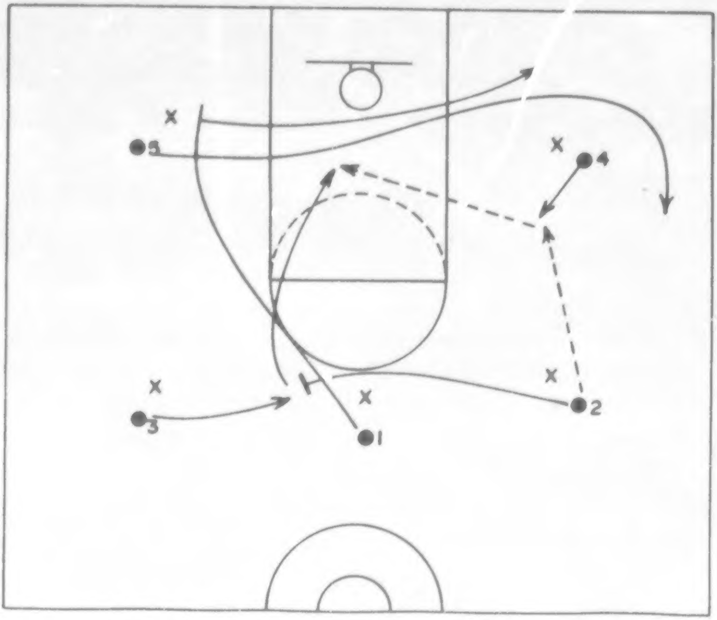
02 passes to 04 moving out. 01 screens for 05 who cuts for the basket to receive the pass from 04.

Diagram 78: 3-2 Offence Option 1



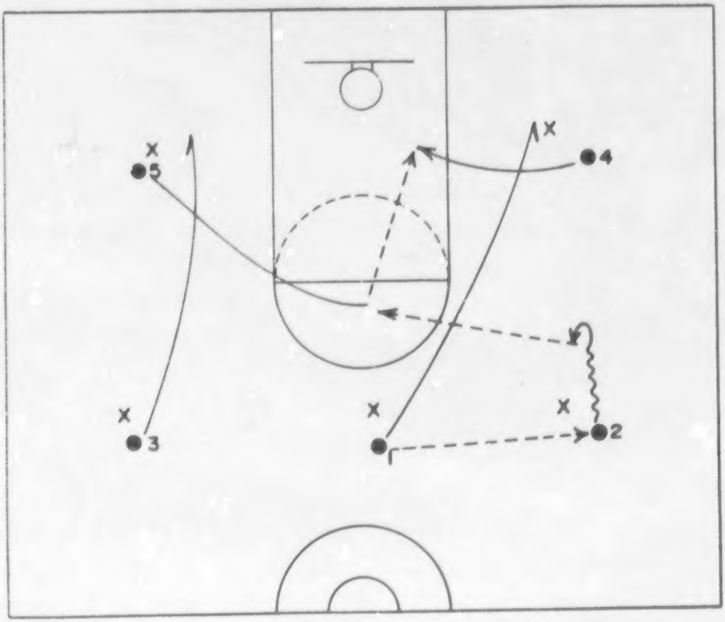
02 passes to 04. 01 screens for 05 who cuts for the basket. If he does not beat his man, he continues across the key to the corner and back out. 01 pivots and cuts across for the pass from 04.

Diagram 79: 3-2 Offence Option 2



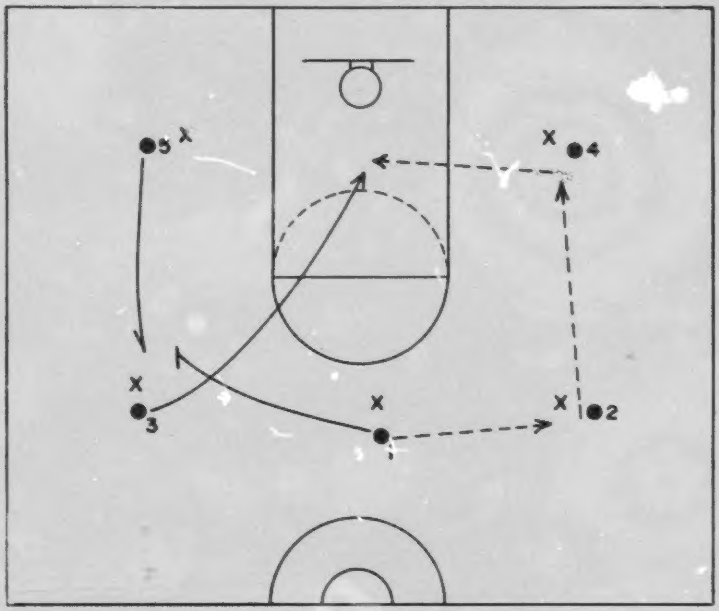
If 01 does not get the ball he continues across the key to the corner. 02 then cuts across and screens for 03 who cuts down the weak side for a pass from 04.

Diagram 80: 3-2 Offence Using Screens



01 passes to 02 who dribbles towards 04, stops and passes to 05 at the top of the key. 03 screens for 05. 01 screens for 04 who cuts off the screen for a pass from 05.

Diagram 81: 3-2 Offence Using Double Screens

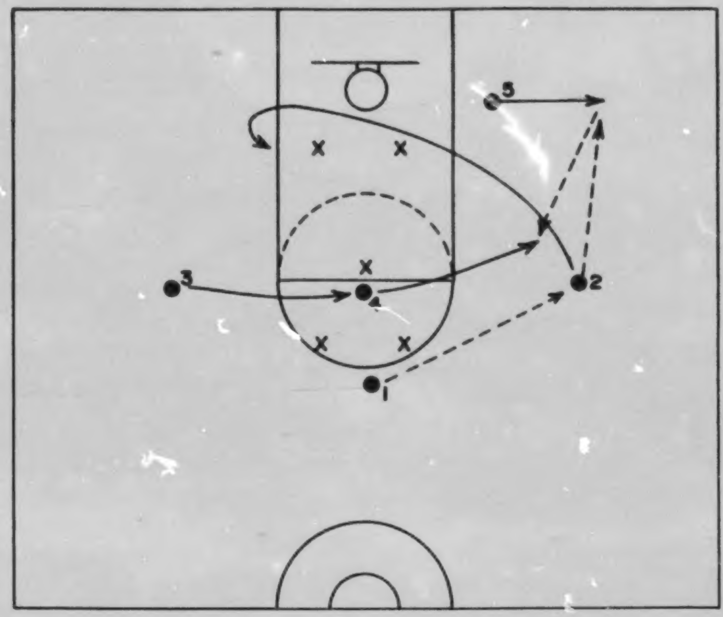


01 passes to 02 who passes to 04. 01 then screens for 03 who cuts to the basket for a pass from 04. 05 moves out to help 01 screen for 03.

General Principles of Working Against a Zone

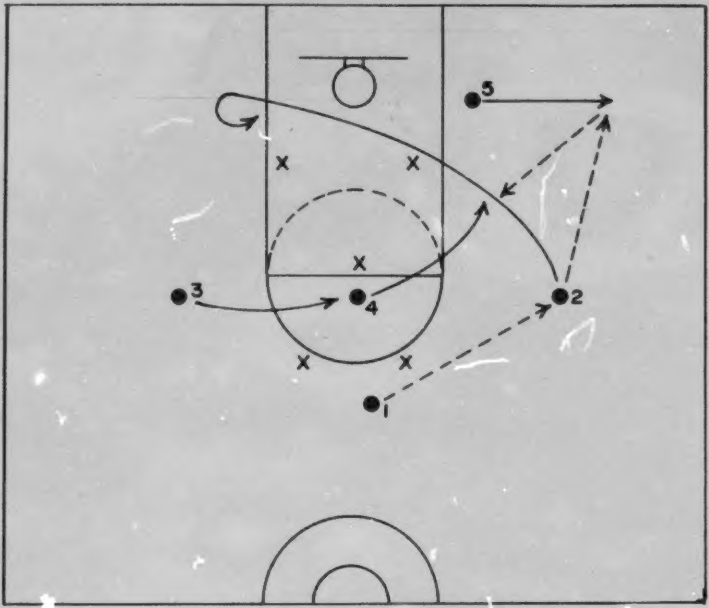
1. Against a zone defence the fast break is the first and best method of attack. If this falters then you must go into a set offensive pattern.
   In order to capitalize on the fast break you must have good defensive rebounding, be able to get the outlet pass away quickly and then get at least one man behind the defence and hit him with the long pass. Your two fastest players should be around the top of the key. The three tallest or best rebounders should form the rebound triangle and fight hard to get the ball. In this style of play you keep dribbling to a minimum, as passes are more effective.
2. If your fast break is stopped you slow down and set up your planned method of attack. Use sharp, accurate passes. When penetrating use the bounce pass, on the outside use chest passes. Avoid cross court passes as they can be disastrous.
3. Once you set up your offence, keep the ball moving quickly. If one player holds it too long the defence has time to counteract your move. If you keep the defence moving, someone is bound to make a mistake and give you an opening. Always concentrate on good shots, do not hurry them. Be patient and make your system work. In most cases the 1-3-1 has proved to be the most successful pattern of attack against a zone defence. It has good continuity, is easy to teach, has good floor balance, and can also be used against a man-to-man defence. To successfully use a 1-3-1 attack you need two good jump shooters, a real good ball handler, and a strong low post player who can also shoot well from either corner. The outside man must be an accurate passer, a good dribbler and ball handler. He must be your strongest defender and it would also help if he can shoot well from the outside.
   05 would be your centre player and should be able to shoot from the corners. 02 and 04 should be strong jump shooters from the foul line. 01 should be your best ball handler and passer, as well as your best defensive player. 04 should be a good ball handler and a strong rebounder.

Diagram 82: 1-3-1 Offence Against a Zone



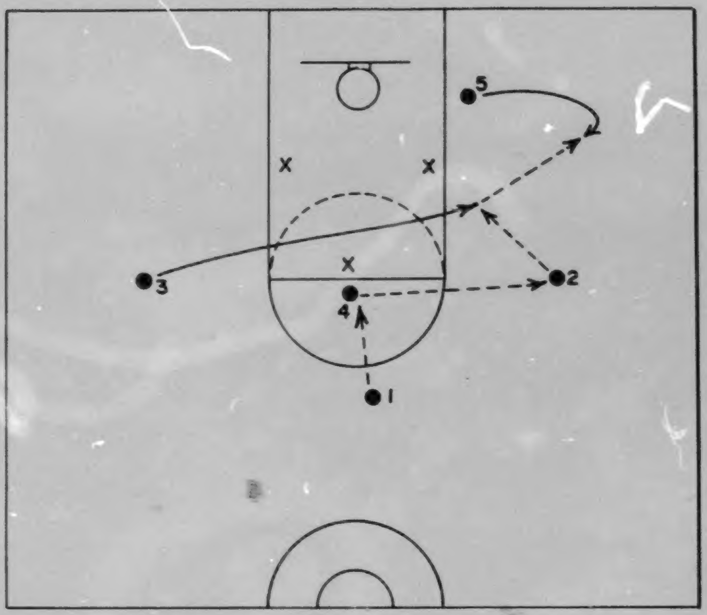
01 passes to 02. If open 02 may shoot. 02 passes to 05 who has cut to the corner, then cuts for the basket. 04 moves to where 02 was. 03 moves to where 04 was. 05 passes to 04 who may shoot or pass to 03 for a jump shot. If 03 has no shot, ball is passed back to 01 and the play starts over.

Diagram 83: 1-3-1 Offence Against a Zone



01 passes to 02 who passes to 05 in the corner and then cuts for the basket. 04 moves into a low post and receives the ball from 05 for the shot. If 04 is covered he can hit 02 with a pass under the basket.

Diagram 84: 1-3-1 Offence Against a Zone



Ball is passed from 01 to 04 to 02. 03 cuts across court and sets up a low post. 02 passes to 03, who shoots if open. If 03 is covered, he passes to 05 who has a short corner shot.

Developing an Offence

Fast Break

When changing the tempo from a slow deliberate style to a fast one the coach has a choice of two types of fast break:

1. the gamble
2. the control break

Gamble Break

This type of fast break incorporates the use of the long baseball pass to a player who has gambled on his team getting the rebound, to break quickly down court.

1. It is best used with a zone defence allowing one or both outside men the opportunity of breaking as soon as the shot is taken.
2. The rebounder must look for the breaking man as soon as he obtains the rebound and immediately pass him the ball.
3. The breaking man once he receives the ball, must go straight for the basket, for either the layup or the short jump shot.

Control Break

This fast break has a definite pattern for the different situations that occur on the court and can be used either with a man-to-man or zone defence. It does however, require that every member of the team be in good physical condition if it is to be successful. In the gamble break only one or two players will do the majority of running, while in the control break everyone must be in good condition because they are all involved in the pattern.

1. Diagram 85 shows the original set up using a 2-1-2 zone for starting the control fast break after a defensive rebound. (The pattern for a man defence is very similar).
2. The first pass is from the rebounder 04 to guard 01 (Diagram 85 B). This pass must be kept short to prevent an interception. If the passing lane from 04 to 01 is not open then 04 should dribble towards the corner until 01 is open. 01 should pull to the sideline when the shot is taken and be even with the foul line. He must wait for the pass before starting to move.
3. 01 starts to dribble into the middle lane, meanwhile 02 starts down the outside lane, with 03 starting to enter the

third lane. 01 could pass to either 02 or 03 if they have a clear path to the basket. 04 and 05 start to fill the trailer lanes (Diagram 85 C).

4. Diagram 85 D shows the five lanes with each player occupying one. Special note should be made that the trailers 04 and 05 are inside 02 and 03.
5. When 01 reaches the top of the key he begins to stop so that when he comes to the foul line he is under control and able to pass to 02 or 03 if they are open. He may also shoot if the defence has backed up to cover the first two cutters (Diagram 85 E).
6. If 01 does not pass to 02 or 03, or takes the shot himself, he may now pass to either one of the trailers 04 or 05. In the meantime 02 and 03 have run a pattern that has taken them back outside where they have established good defensive floor balance. (Diagram 85 F).

Diagram 85: Control Fast Break
This illustrates the control fast break after a rebound, while playing a 2-1-2 zone.

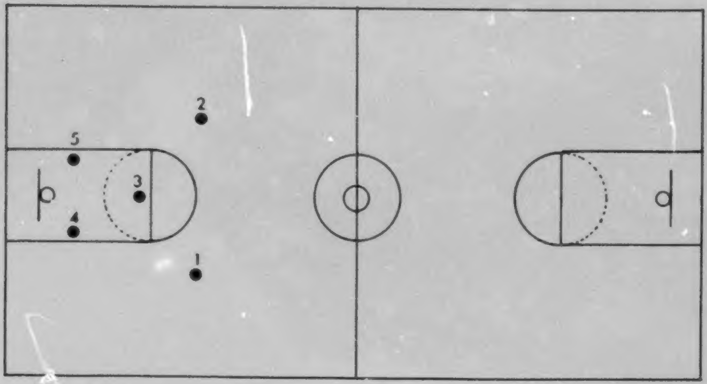


Diagram 85B

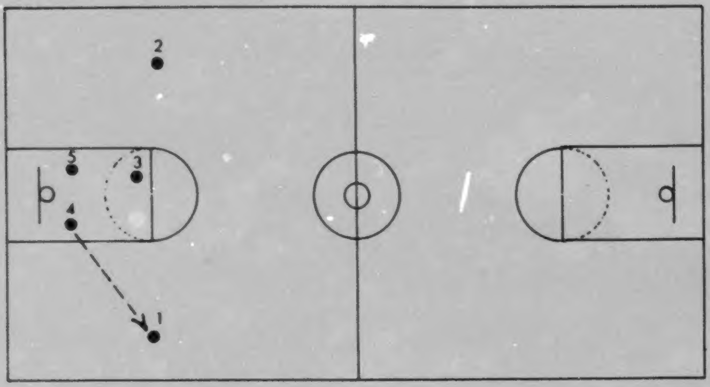


Diagram 85C

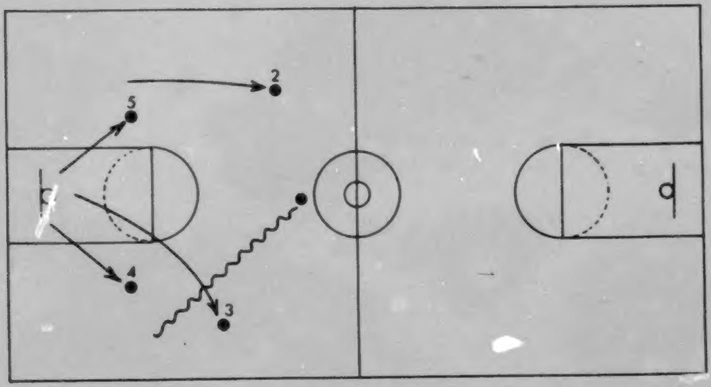


Diagram 85D

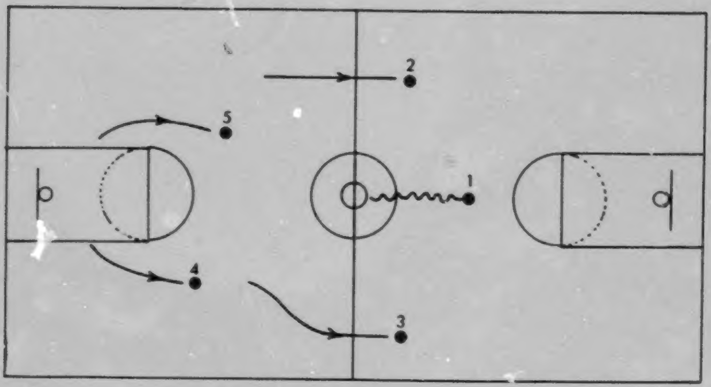


Diagram 85E

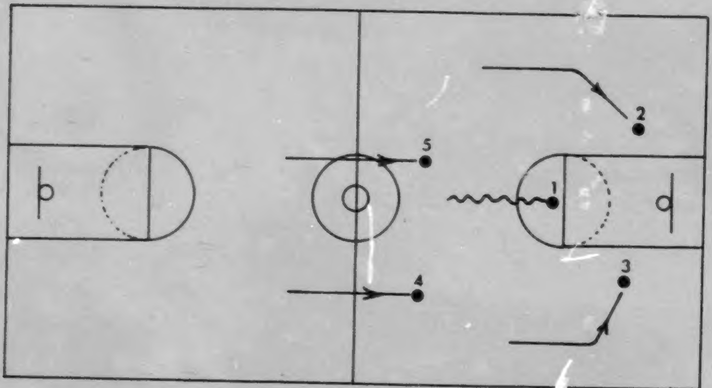


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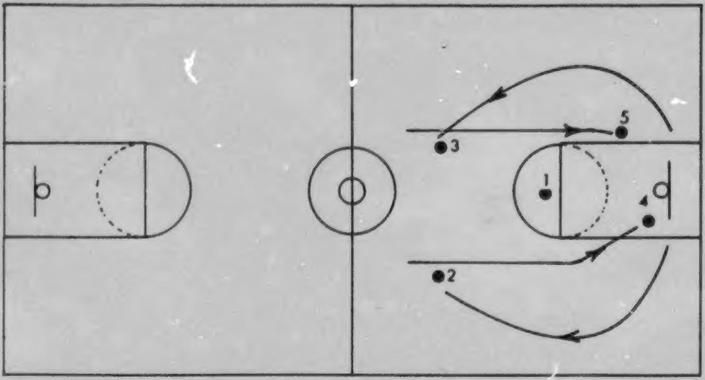
Diagram 85F



The control fast break can be used in many game situations:

1. pass interceptions
2. missed foul shot
3. a jump ball
4. a ball out of bounds

The pattern will follow closely Diagram 85, with variations occurring during the opening movements. All situations will follow the same general principles listed below.

1. All passes must be kept short to prevent interceptions and errors.
2. The ball must get into the middle lane as quickly as possible.
3. The outside lanes are close to the sidelines and must be filled as quickly as possible.
4. The trailing lanes must be filled, and run inside those of the first two cutters.
5. The ball must not go past the foul line unless the lane is clear. If the player penetrates the lane, then he must take the layup or jump shot himself.
6. The outside cutters must make their cuts from the foul line extended, and in a straight line for the basket. If they do not receive the ball or cannot act as rebounders they must continue around the outside to clear the area for the trailers.

7. The trailers must delay long enough to allow the first cutters to clear the lane, then cut sharply for the basket.

8. If no one is open for a clear shot then the middle man must hold the ball and start whatever pattern the team is using.

Working Against the Zone Press

Many teams today are using either the full or half court zone press and the beginning coach must prepare his team to meet this type of defence.

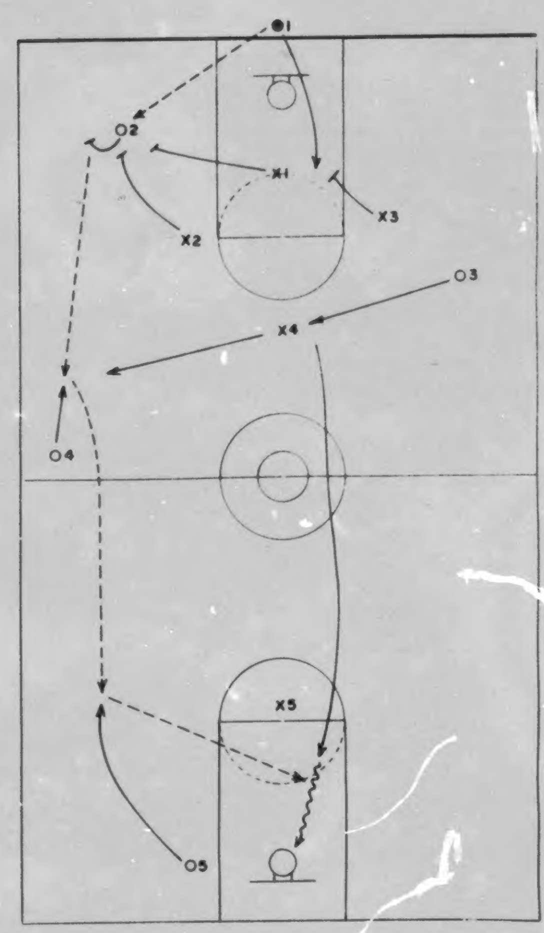
The coach must understand that the one thing the press tires to do, is to force a team to change their tempo thus increasing the opportunities for error. Teams must be taught not to panic, but instead to remain cool and think ahead.

A coach may use the simple pattern illustrated in Diagrams 86 and 87 against most zone presses. He must learn however that a pattern may work against one team but not against another because individual players have varying abilities and play the same position differently. It is also very easy to change the defence to compensate for any offensive pattern that might be successful. It takes a great deal of practice time to master an offensive pattern, but only a slight defensive adjustment will end its effectiveness.

The coach must therefore emphasize to his players that when using a pattern they must master the basic fundamentals of passing, dribbling and shooting, coupled with a coolness and originality under pressure, will then give them the necessary ingredients to handle any zone press.

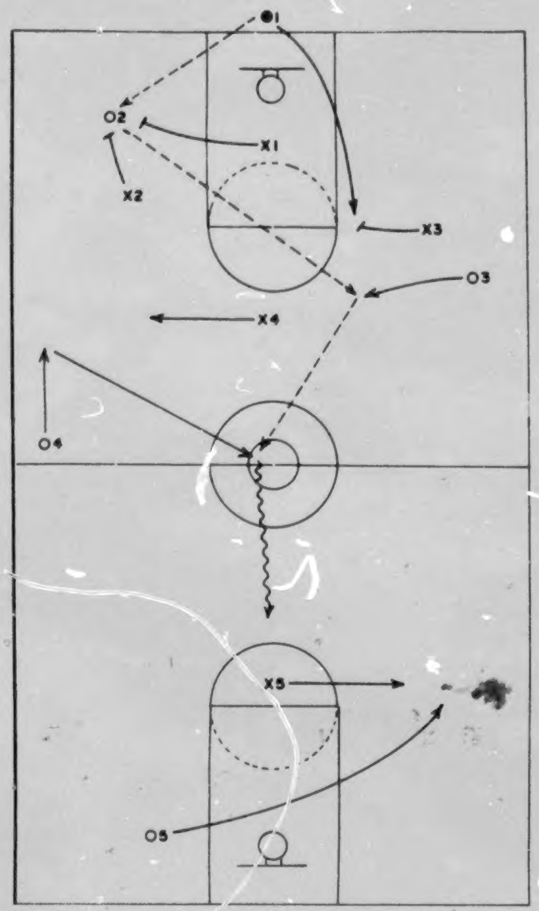
Pressure playing can only be developed through practise and experience. Drills must be built into the practices to simulate game conditions. The use of the score clock with time and score situations set up by the coach, can do a great deal to create game experience during a practice.

Diagram 86: Offensive Pattern Against the Full Court Zone Press



01 passes to 02 who half turns and throws a quick pass to 04. 04 goes down court and comes back to receive the pass. 04 passes to 05 coming out to meet the pass. 03 moves down court to receive a pass from 05 for the layup or short jump shot.

Diagram 87: Offensive Pattern Against the Full Court Zone Press



If after 01 passes to 02, 04 is not open, then 02 can pass to 03 who in turn, can pass to 04. If 05 is in the clear he receives a pass; if X5 has him covered 04 drives to the basket and sets up a 2 on 1 situation. If X3 stays with 03 then 01 would be open to receive the pass from 02.

Developing an Offence

The following general principles can be used against any type of zone press, yet still allow for originality within the players.

1. Players must be taught to look before passing. They should know before receiving the ball who they are going to pass to next. Passes must be sharp and no lobs are to be used.
2. Never use more than three men in back court to bring up the ball, and preferably two.
3. The players must be taught to stay away from the sidelines and corner areas where traps are easy to execute.
4. Use a tall man to help bring up the ball. A tall man by holding the ball high over his head can pass easily and also makes it difficult for smaller guards to trap.
5. When an offensive man leaves an area, have another offensive man enter it. The second man will be the open man, when the defence reacts to the movement of the first.
6. Teach the players to dribble only in an emergency, or to manoeuver to a clear passing lane.
7. When players are trapped, have them try and bounce the ball out of bounds, off the legs of the defensive man. If this does not work then have them hang on and take a jump ball rather than attempt a pass that might be intercepted.
8. Teach the players to take the ball out of bounds quickly after a score. This prevents the defence from having enough time to set the press up properly.
9. Teach the player to pass down the court, not across the court. Passing down court advances the ball and helps to defeat the press, because no pressing team can outrun a sharp, crisp pass. When a team passes cross court it allows the press an opportunity to react to the new position of the ball, which they can do effectively when moving laterally.
10. Teach the players that after breaking the press and advancing the ball into forecourt, they should only shoot

if they have a clear path for the layup. Many teams employing the press like to let teams shoot from the outside. If they are not successful, the pressing team usually ends up with the rebound, which they can turn into a fast break situation and an easy layup at the other end of the court.

11. The coach should call a time out if his team is flustered by the press and attempt to calm them down.
12. Change the tempo of the game. By slowing down the game you decrease the opportunities a team will get to use their pressing tactics.

Special Situations

There are three simple basic situations that allow a team to score easy baskets:

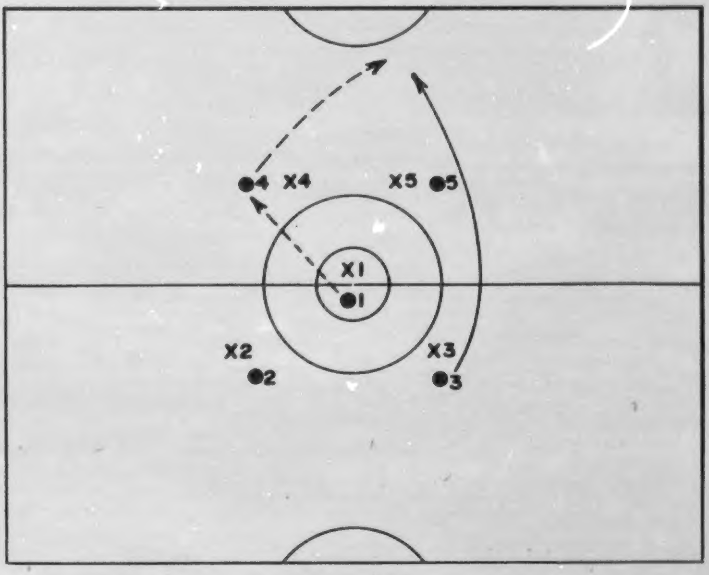
1. A tip-off
2. A foul shot
3. An out-of-bounds

Simple patterns can be developed that will allow teams to score during these situations. These patterns can be built right into the scrimmages, thus eliminating the need for specific drills and practice time in order to master them.

Tip-off Offence

There are many offensive tip-off patterns that can be used. The one shown in Diagram 88 is simple and can have a number of options.

Diagram 88: Tip-off Pattern

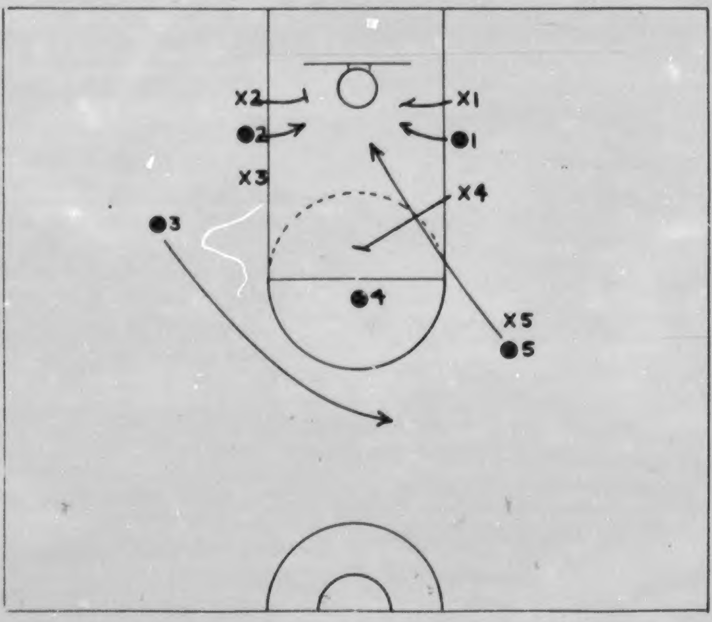


When 01 is certain he can beat his man to the tip he signals his teammates. He can tip to either 04 or 05 with either the opposite guard 03 or 02 cutting as soon as the ball is tipped. Other options can be easily incorporated by the coach.

Foul Shot Rebound Offence

This again is a very simple and basic play that will permit a few easy baskets.

Diagram 89: Foul Shot Rebound Offence

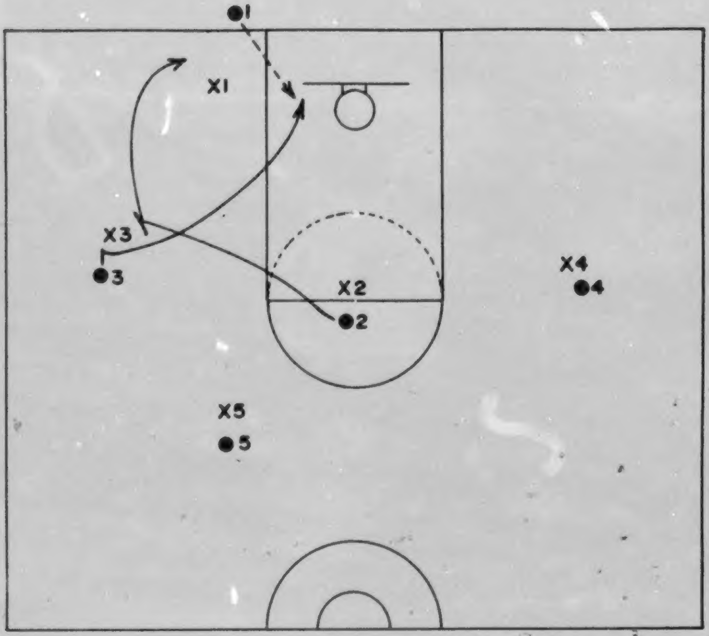


01 and 02 try to beat X1 and X2 to the inside. When X4 moves in front of 04, 05 cuts down the centre looking for a high rebound or a tip out. 03 has to move back on defence.

Out-of-Bounds Offence (baseline)

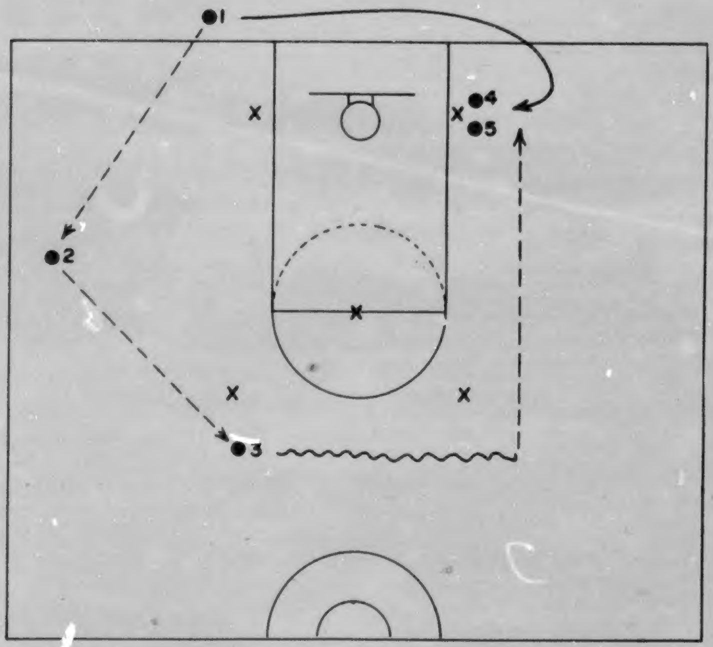
Out-of-bounds plays are easy to work on the baseline, but difficult on the sideline. The patterns included here are for the baseline against a man-to-man (Diagram 90), and zone defences (Diagram 91).

Diagram 90: Out-of-Bounds against Man Defence



02 uses back screen on X3. 03 fakes then drives off screen set by 02. If open 01 gives him a pass for the layup. Meanwhile 02 rolls to baseline. If 03 is not open then 01 can pass to 02 for a short jump shot. 05 is the outlet man. Play goes to the side shaded by 01, and could also be run with 04.

Diagram 91: Out-of-Bounds against a Zone



01 passes to 02 who passes to 03. 01 goes behind double screen laid by 04 and 05. 03 dribbles across court and passes to 01 behind double screen. 01 takes a short jump shot.

Freeze Pattern

When to freeze the ball in an effort to protect a lead will be one of the most difficult decisions for the new coach to make. Many a game has been lost because a team started to freeze the ball too early or because they did not freeze at all.

The following schedule can be used as a guide for initiating a change from the regular offensive pattern to a controlled freeze.

Developing an Offence

Five minute mark – 10 point lead or over

Have them play their regular offensive game. Do not try to change the tempo but instead, have the team carry the play to their opponents.

Five minute mark – under 10 point lead

Have them play their regular offensive game but take more time to set up their shots. The players should only take fifteen foot shots and layups. The team should continue to carry the play to their opponents.

Three minute mark – 10 point lead or over

Have them play their regular offensive game and take the game to their opponents.

Three minute mark – under 10 point lead

Have them play their regular offensive game but take more time to set up their shots. The players should only take short ten foot shots and layups. Try to have them keep the clock moving by keeping the offence sharp. This will prevent the defence from fouling and stopping the clock.

Two minute mark – 10 point lead, or over

Have them play their regular offensive pattern and continue to take the game to their opponents. Keep the clock moving both on offence and defence. Have the players avoid tight defensive situations that will result in fouling.

Two minute mark – under 10 point lead

Play for only the short jump shots and the layup in your offensive pattern. Control the ball longer in an effort to get a better shot. Play for the foul shot especially if the bonus is in effect. This is an excellent way to pad a lead.

One minute mark — 10 point lead or over

Have the team play their regular offensive pattern. No freeze is necessary.

One minute mark — 3 to 9 point lead

On offence have the team play their freeze pattern taking the layups when they are open. Play for fouls, especially if the bonus is in effect so as to pad the lead. On defence avoid fouling.

One minute mark — 1 or 2 point lead

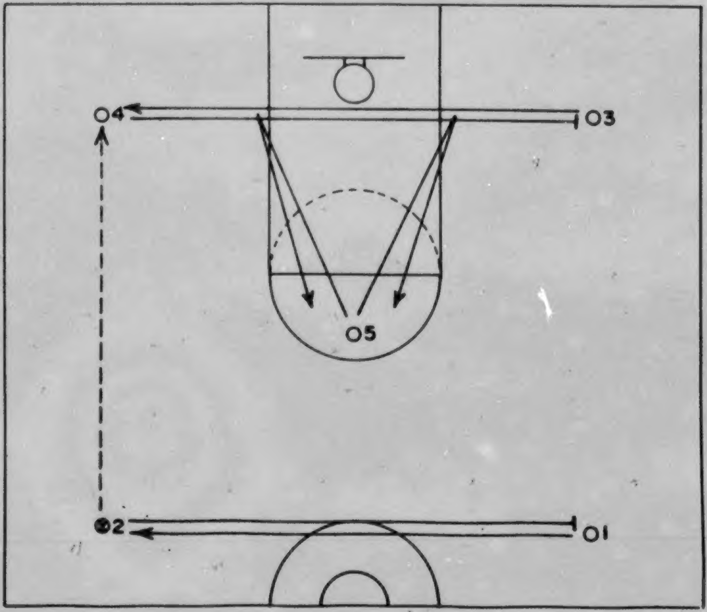
Have the team play their freeze pattern taking the layup if wide open. They must keep the clock moving so they should avoid being fouled by the defence. If they lose the ball they should concentrate on a good tough defence so as to let the player shoot from outside but not in close, then have them go after the rebound.

Freeze Offence

A simple freeze offence can be set up as in Diagram 92.

Diagram 92: Freeze Pattern

04 screens for 03 who cuts to the opposite corner and receives a pass from 02. 02 then screens for 01 who cuts to the opposite side and receives a pass from 03. 03 then screens for 04 who returns to his initial spot and receives a pass from 01, who in turn screens for 02 who then returns to his initial spot. 05 is the safety valve and runs the pattern as illustrated.



Chapter 11

DEVELOPING A DEFENCE

Defensive Requirements

1. Defence implies alertness, toughness and skill.
2. Defensive play requires the same amount of emphasis as dribbling, passing and shooting.
3. The big reason for a poor defence is the misconception that a good offence is the best defence.
4. Defence is the one stable phase of the game; there are no off nights.
5. The coach must place a high value on defensive ability; the players will follow his lead. Both players and coach should be ready to acknowledge good defensive play.
6. Defence should receive as much attention as offence at practice. Do not leave defensive practice until the end of your workout; it requires more energy, is not as glamorous as offensive practice, and the players may not exert themselves if they are tired.
7. No team would go out on the floor without having practised their offence; why then should they take the floor without a sound knowledge of defensive play.
8. The mechanics of team defensive basketball are difficult to master, unless each player has been taught individual defensive fundamentals.

Building Your Defence

Before a team can develop a good defence there are certain things that the coach and players should be aware of.

1. One style of defence is not enough; the team should be able to play man-to-man and be able to switch to another type of defence at a moments notice.
2. The coach and the players must be able to diagnose the type of attack being used against them.
3. The defence must be able to counter the style of attack used by the other team.
4. Changing your style of defence exerts pressure on your opponents, and keeps your own team sharp and alert.
5. To master defensive play the coach should have them play one-on-one, watching their stance, footwork and how they

block out the offensive man. Then progress to two-on-two, and three-on-three, watching their sliding and switching manoeuvers. They must not switch until one man has been positively blocked, and they must fight through half blocks.

To play good defensive basketball every player on the team should be well skilled in all the basic fundamentals of defensive play. They should know how to assume the correct position of defending against an opponent with the ball, as well as against an opponent without the ball. They must be able to assume the correct stance and be able to use the proper footwork, as the circumstances change throughout the game. They must be coached to be aggressive at all times. They must be in excellent condition physically and mentally, and most of all, they should possess a great deal of pride in their defensive play.

Defensive Patterns

Basically there are four types of defences a coach may use:

1. man-to-man defence
2. zone defence
3. combination defence
4. pressing defence

There are many variations of man-to-man and zone defences. A combination defence can either use different zones, or man-to-man together, or some combination of the two types. This chapter deals with the straight man-to-man defence, the most popular of zones, the 2-1-2, pressing man and half and full court zone presses. The coach should start the season with the man-to-man then proceed to a 2-1-2 zone. When the players are able to handle both, then he may start on a combination, or some type of press.

Man-to-Man Defence

The basic stance for defensive basketball has already been explained in the chapter on defensive fundamentals (Chapter 9). The following outlines the basic principles involved in defencing an opponent under different situations:

1. guarding the man with the ball
2. guarding the dribbler
3. guarding the man without the ball

4. guarding the cutter
5. guarding the out-of-bounds player
6. guarding on the foul shot

Guarding the Man with the Ball

Teach the player to always play the angle. The offensive man when he still has not dribbled, will have many possibilities left open to him. If he is not a good long shot, he should be played loosely (five feet). If he is a good long shot, have him played tight (three feet away).

If he steps to the left, the left foot should drop **back** in the line of his cut. It is important that he drop it **back,** and not sideways. If this step turns out to be a drive for the basket, he should pivot on his left foot and run with the man. Do not let him slap at the ball or go after it, unless he is sure he can get possession. Have him stay close enough to his check so that at any time he can try to block a shot. He should run in a crouched position (i.e. with the centre of gravity low), so that he can stop or change direction as quickly as his check does. He should be taught that as soon as both of his check's hands touch the ball, his dribble has ended, and he should immediately close in and try to tie the man up.

If this step turns out to be a fake, then, after he has stepped **back** with his left foot, have him step back with his right foot so he does not get into a position where his legs are spread. Have him shuffle back up into position, keeping his centre of gravity low at all times. When shuffling back have him take small steps so that he is ready to change direction at any time. Have him do the opposite if it is to his right.

If the offensive man fakes a set shot, emphasize he must not leave the floor or even raise up on his toes. If he passes, do not allow him to turn his head to follow the pass, but instead, keep his eyes on his opponent. The same holds for a shot, although some defences have the player turn and follow the pass into the post in an attempt to tie up the centre man.

The coach should tell his players that it is always possible for the offensive man to get some sort of shot away, and it is up to him to make this shot as difficult as possible. When his man is driving, he must be content to keep him away from the basket instead of trying to steal the ball or stopping the dribble. Too often the defensive man fails to stop the dribble allowing the man to go in for an easy shot.

On the drive to the basket when the man goes up in the air for his shot, have the defensive man go up and try to check him with the near hand. He should land so as to be facing the basket, and be in a weight forward, semi-crouched position, ready to block the shooter and go for the rebound.

If the man with the ball can only dribble efficiently with one hand, then this is the side he should be played on. An alert defensive man will soon discover whether his opponent can dribble well with both the right and left hands.

If the man with the ball likes to jump shoot, the guard should wait until the shooter's feet are off the floor before leaving his. If he goes up too soon the offensive player can fake a jump shot and drive in for an easy layup. When attempting to check a jump shot, he should go up in the air with hands and arms held as high as possible in an attempt to at least block the shooter's vision. He might not block the shot but if he can make the shooter change the arc of the ball, then this may cause him to miss.

Guarding the Dribbler

The guard should be taught to never wait for a dribbler flat-footed, but be in such a position as to challenge him and force him to declare his direction. If this is done in sufficient time, the guard may get in a position to make a play on the ball. As the dribbler approaches, the guard should use a charging fake, by stepping out toward the dribbler. A fake of this sort will invariably cause the dribbler to stop or to slant right or left. If the dribbler stops, he should be played as any man who has used his dribble. If the dribbler slants right or left, try to force him to the sideline. When the dribbler is not too fast, the defensive man should keep a half step ahead using the boxer's shuffle. If the man has too much dribbling speed, he should turn and get in running step with him and try to stay slightly ahead. to prevent the dribbler from changing his pace and cutting in behind him. Once in step with the dribbler, he should try to bat, or hit the ball away with the near hand. This should be attempted when the ball is near the floor because that is where the dribbler has the least control. If unable to play the ball successfully in this manner, wait to block the ball as the man attempts to shoot.

When the dribbler crosses the court, have the guard use the lateral shuffle in an effort to force him to the sideline. To play it safe he should concentrate upon the dribbler first, and the ball second.

Most high school players prefer to drive to the basket or to hang back and shoot. If he is a driver, play him loose. If he likes to set or jump shoot, play him close and pressure him all the time.

Guarding the Man without the Ball

When guarding a man without the ball, have him play a little looser. This holds true for most cases. However, there are many exceptions.

If he is guarding a man on one side of the court and the ball is away over on the other side, it is quite advisable to drop back a considerable distance toward the basket.

As the ball approaches the man, he must be played closer. If the man's teammate ten feet away has the ball, he should be played about five feet away. When the pass arrives then the defensive man should move up to the regular three foot guarding position. There is a danger with this loose play, if the guard is caught away from his opponent when the ball is received. In this case he must approach him feinting high, but keeping low, so that his centre of gravity will be close to the floor, then he will have no difficulty in transferring the weight back toward the basket, if a defensive move in that direction is necessary.

As a general rule all defensive players should stay between their man and the basket. However, this rule does not always hold. If the man cuts away from the ball to the basket, it will probably be necessary to run behind him with both hands up guarding against a dummy pass. In this case the guard is between him and the ball and not between him and the basket. This is also the case in a fast break for the basket when the man gets ahead of his check. Here he must turn his back to the ball and take the shortest possible path to the basket, waving his hands as he goes.

The guard should always play so that he can see both his man and the ball and be between his man and the basket. If he cannot see both the ball and his man, then he must watch his man.

Developing a Defence

The guard should not try to ball-hawk until he is certain that his man does not go to meet his passes. It is difficult to intercept short passes and a dangerous practice which should only be attempted when the guard is certain he can do it.

When checking a man without the ball, he should always watch for someone else using him as a screen. If this happens, he will warn his teammate and then step back and help him "through". If his teammate is screened, he must be prepared to switch quickly and pick up his man.

If his man tries to run him into a screen, the guard should shift his direction at the proper time and move ahead or behind the lateral screen, or move in such a way (fakes, etc.) as to make it difficult for the screen to be set up.

If the man tries to cut off the guard on the post man, he should try to beat him to the post and force him to cut wide. If he stops and comes back, then he must fight back between the post man and the defensive man.

The guard must be taught never to drop off and relax when his man passes the ball. This makes him vulnerable to the give and go. As soon as the ball is passed, he should drop back in the direction of the pass. This enables the guard to figure out his next move and may prevent him from being picked off on a screen.

Guarding the Cutter

A team that uses a pattern style offence, will have many players cutting for the basket. In this style of play the same cuts will be used many times. The defensive team should observe the pattern used by their opponents and try to force the cutters to take a different route. Occasionally this can be done by beating the man to the path that he wants to take.

A team with a pattern offence will probably use stationary or running screens. A defensive player when moving backwards should hold one hand behind him, trying to feel for a screen. Care must be taken that he does not push the screener as he moves back. Whenever possible he should be taught to go over the top of a screen. If it is too tight and the cutter does not leave him enough room to do this, then the guard must roll around the screen and pick up his man as he breaks clear. While doing this he runs the risk of the man stopping in front of the screener, receiving a pass and shooting. However, this is better than getting screened out on the play and having the man go in for a layup.

If a player likes to cut into the post or pivot area the guard should try to beat him to the area. If a player likes to cut down the baseline to a spot under the basket, again the guard should get there first and prevent him from receiving the ball. The guard should always try to make his opponent go in a direction he does not want to go. He should be pressured at all times, especially in the good shooting areas.

When a team uses an offence where the guards cut off a high post, it becomes more difficult to defence. The post man with the ball has several moves; he can turn and jump shoot; he can hand off to a cutter; he can fake the hand-off and drive down the other side, especially if his man moves towards the cutter; or he can fake a pass and hold the ball until a teammate is clear under the basket. When guarding the cutter, he should go over the top of the post whenever possible; if not, he should go behind the post man and in front of his teammate guarding him. This means the man guarding the post man will have to take a short step backwards to let his teammate through, and then move forward to try to stop the post man from shooting.

Guarding the Out-of-bounds Player

On the sidelines the man should be played on the angle. The guard should face sideways so that he may see the other players on the court. This way he can be prepared for any screens that might be attempted on him.

On the baseline, he should play toward the centre line of the court and face sideways. This way he is in a position to see and stop plays that end in layups, after a drive down the lane.

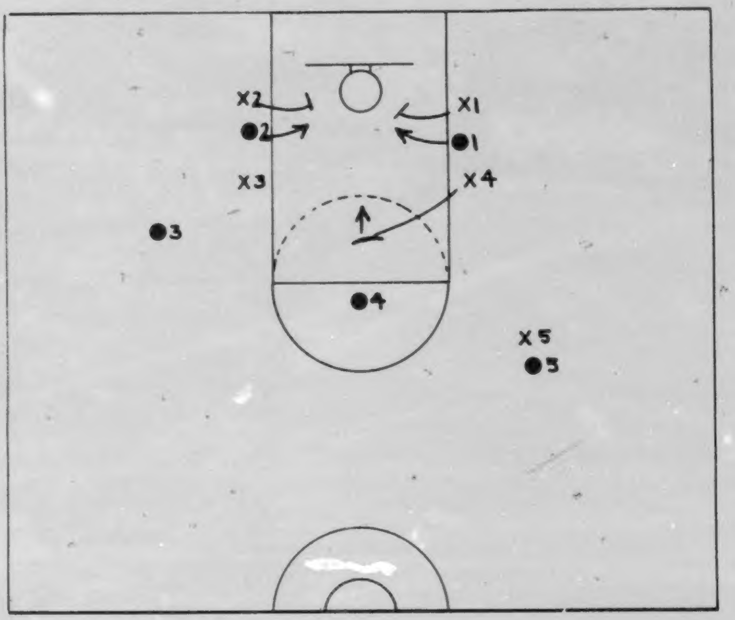
Guarding on the Foul Shot

When assigned to play the shooter the guard should step across the foul line facing the basket. This way he can block the shooter from any rebound or pass.

When playing an inner position on the lane, he should step across the lane line with the foot away from the basket, and from this position block out his neighbouring opponent.

When playing an outer position on the lane line, he must try to beat the opponent's footwork by stepping obliquely in front of him with the near foot so as to gain the inside rebound position.

Diagram 92: Foul Shot Rebound Defence



As soon as the shot hits the rim, X1 and X2 swing out in front of their opponents by stepping across with their near foot, keeping the body well spread and blocking out their opponents. X4 who is checking the shooter, moves out directly in front of him so that he cannot get the deep rebound or a tip out from one of his teammates. X3 watches 03 and as soon as a teammate gets the ball he moves to that side for the outlet pass. X5 guards 05 and tries to beat him down court for a pass from X3.

Guarding on the Jump Ball

Irregardless of where the front players line up, it is essential that the coach instruct his deep players to always line up inside the offensive men. Checks should be matched up according to height when the jump is held at the defensive basket.

Individual Defensive Moves

1. The player must develop and practise split vision so that he can watch the man, the ball and other players at the same time.

2. He must never trail his man, but should move up and run beside him.

3. When his opponent has the ball and has not used his dribble, he should play him loose, keeping his eyes on his mid-section. As soon as he has finished dribbling, he should move in and try and tie up the man.

4. He must never cross his feet on defence but always use the boxer shuffle; unless his man is driving at top speed towards the basket, then he will have to run with him.

5. When the ball is on the opposite side of the floor from his man, he should give him plenty of room, and play between him and the ball.

6. He should know his opponent's style. Does he set shoot? Does he like to jump shoot? Can he go both ways? Does he follow his shot? Does he like to fake a shot and drive to the basket? Is he a poor passer? Does he relax on defence? Does he have a special spot on the floor that he likes to shoot from?

7. Unless the guard is involved in a pressing or zone defence, he should pick up his check at mid-court; the nearer his man gets to the dangerous shooting areas, the closer he should play him.

8. As soon as the other team gets possession of the ball, have the players look to their back court to see if there is a sleeper or a fast cutter. If there is then a warning should be called out, with everyone retreating as fast as possible.

9. Players should not dive for the ball unless they are sure they are going to get it.

10. Teach players not to leave their feet to block a shot from the outside.

11. Have players catch all rebounds at their own basket. It is dangerous to tap the ball.

12. As soon as an opponent shoots, have the guard step in front of him so that he is prevented from following his shot. If someone else shoots then have the guard block out his own man.

13. If a man is caught in a two-on-one situation, have him keep faking towards the dribbler to try to get him to stop, then have him cover the man nearest the basket. If he can slow them down his teammates may have time to get back to help.

14. He must fight through all screens if possible. If he has to switch, the man playing the screener should drop back and pick up the cutter. If he does he must warn his teammate that he is about to switch.

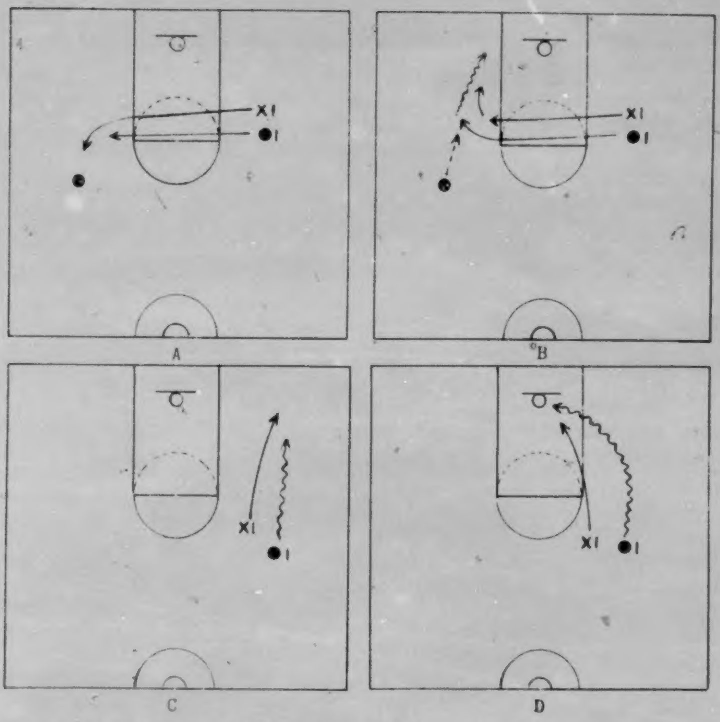


Diagram 93: Man-to-Man Defence Drills

A – 01 cuts across the key to receive the pass. X1 keeps slightly ahead of him so that 01 cannot make the turn to the basket. Good Defence.

B – X1 is slow getting over; 01 has room to make the turn and receive the pass. Poor Defence.

C – X1 keeps slightly ahead of 01 so as to keep him away from the basket. Good Defence.

D – X1 allows his man to get ahead of him; 01 can now beat him to the basket. All that X1 can now do is go with him and try to deflect the ball when the shot is taken.

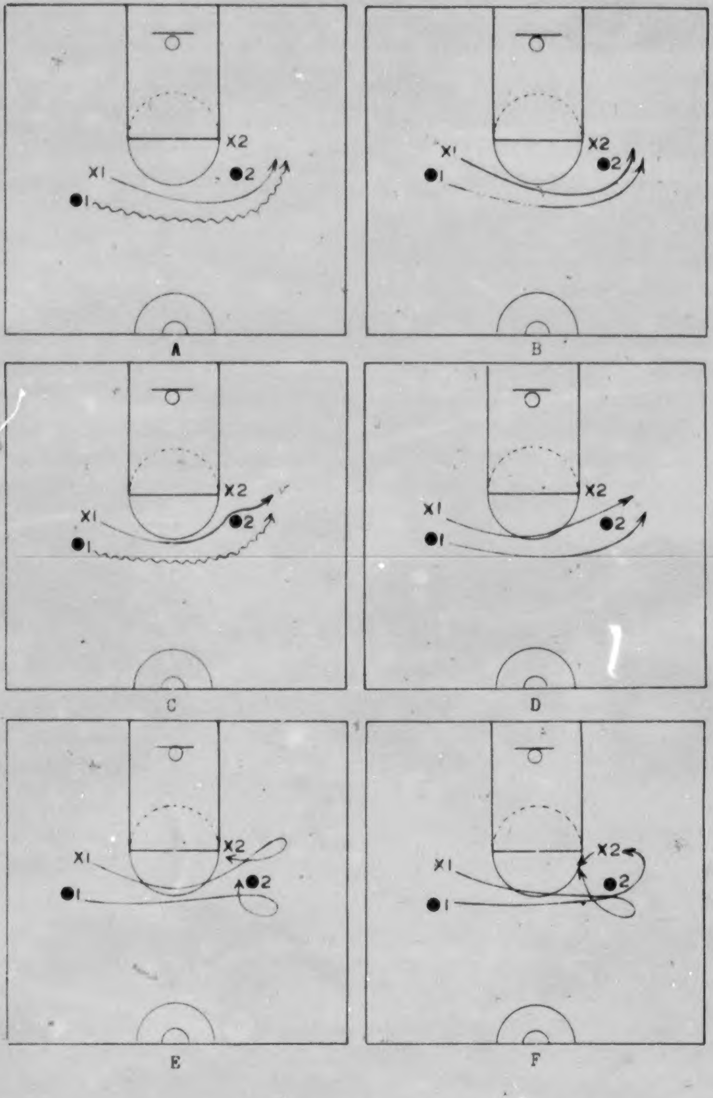

X2
X1
2
1
A
X1
X2
2
1
B
X2
X1
2
1
C
X1
X2
1
2
D
X2
X1
2
1
E
X2
X1
2
1
F

Diagram 94: Man-to-Man Defence Drills

A – 01 dribbles around the screen set up by 02. 01 goes wide. X1 goes over the top of the screen.
B – X1 goes over the top of the screen if he has room.
C – X1 does not have room. X2 steps back to let him through.
D – X1 does not have room. X2 steps back to let him through.
E – 01 stops and cuts to the inside. X2 tells X1 to stay with his man and steps back to let him through.
F – If X1 goes over the top and 01 cuts back, X2 calls the switch and picks up 02.

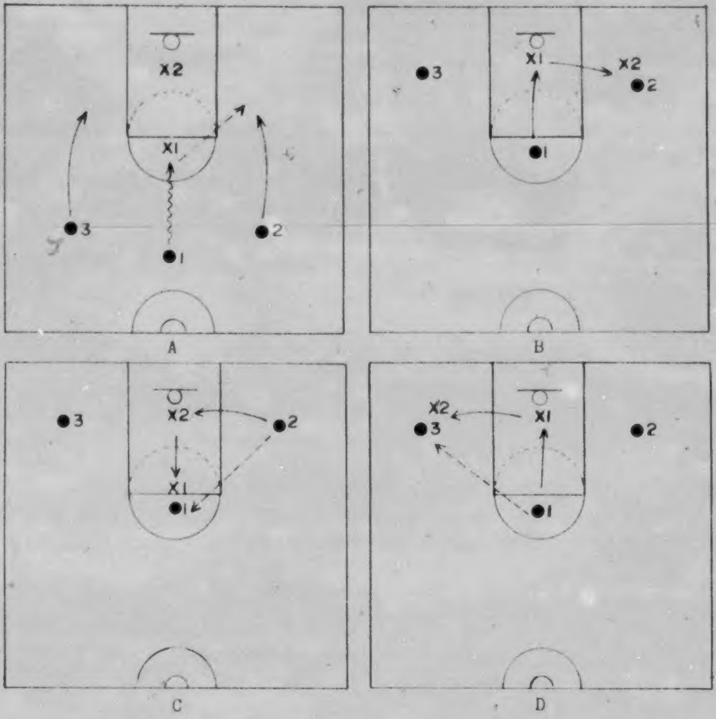


Diagram 95: Man-to-Man Defence Drills

A – 01 dribbles to the top of the key. X1 meets him. X2 takes a straight line position behind X1.

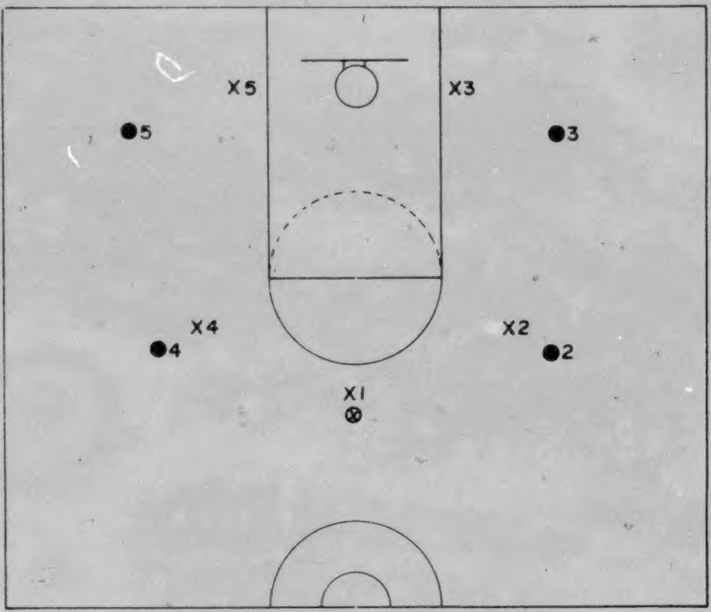
B – 01 passed to 02. X2 goes out to meet 02. X1 drops back to a straight line position.

C – 02 passes out to 01. X1 goes out to meet 01. X2 drops back to cover.

D – 01 passes to 03. X2 goes out to check 03. X1 drops back to cover the centre of the key area.

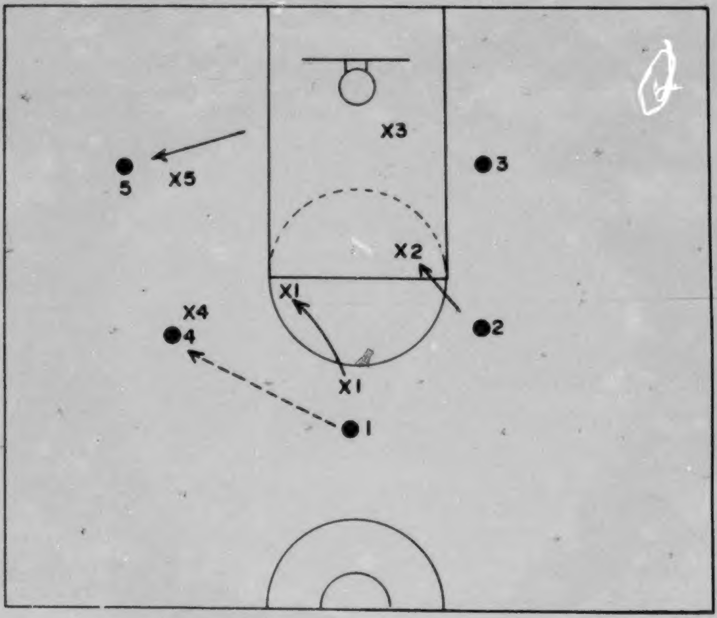
Note: The nearest guard to the ball covers the man; the other guard takes a straight line position between his teammate and the basket.

Diagram 96: Floating Man-to-Man Defence



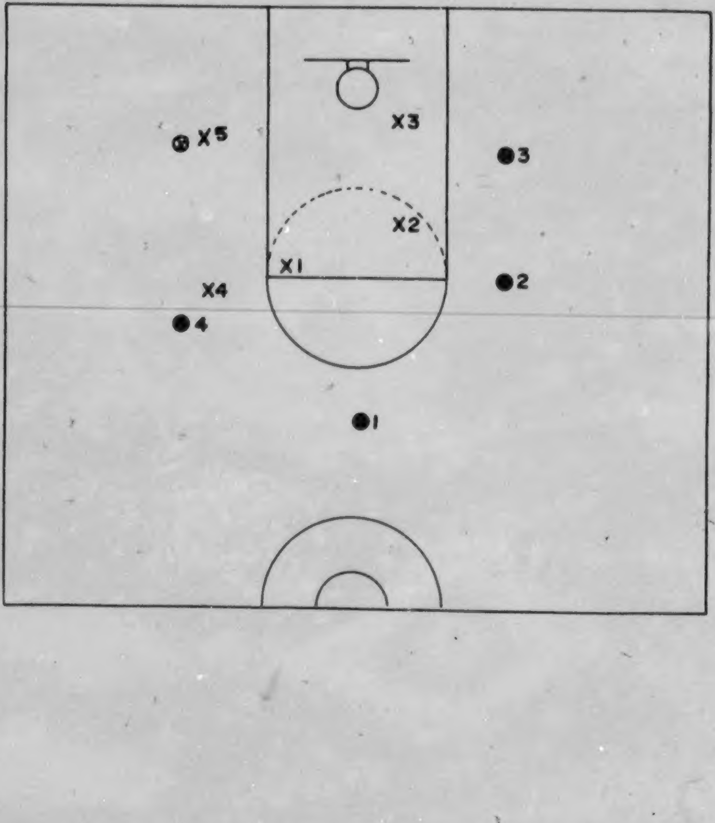
Ball out in front. X1 plays his man tight and ready to fall back if his man starts to drive. X2 and X4 are ready to intercept passes to their men. X3 and X5 drop back to cover the basket.

Diagram 97: Floating Man-to-Man Defence



Ball goes to 04, X4 moves in tight and is ready to go with the dribbler. His teammates collapse to clog up the middle. X5 moves over closer to the corner man. X2 drops to the 3 second area. X3 moves closer to the basket.

Diagram 98: Floating Man-to-Man Defence



Ball goes to the corner man. X5 moves in on him. Teammates block the middle. X4 stays close to 04. Others play their men loose.

The Two-One-Two Zone (2-1-2)

This is the most popular zone and one of the easiest to master. By simply dropping the middle man back you can make it a 2-3 zone; by moving him out you can make it a 3-2 zone.

This gives a good rebound triangle, and strength in the free throw area. It also permits all defensive players to see the ball at all times. It is especially effective if you have tall players, who are aggressive in hurrying shots, rushing the man with the ball, making interceptions, and securing loose balls. The principle of this defence is to create double team situations; pressure the man with the ball; force bad passes; hurry shots and encourage cross court passes.

X1 and X2 should be your two best and fastest defensive players, and should be well skilled in all the man-to-man defensive skills. They should be able to anticipate when a pass is going to be made, and to know when to gamble on an interception attempt. They have to protect the middle lane at all times and be able to break fast when an interception is made. The middle man X5 is the most important man in your zone. He defends the dangerous close-in areas, directly in front and sides of the basket as well as the short corner shots. He could be your centre man, and should be one of your best rebounders. X3 and X4 should be tall players, good rebounders, and be able to move quickly from under the basket to the corners.

Diagram 99: 2-1-2 Zone Defence

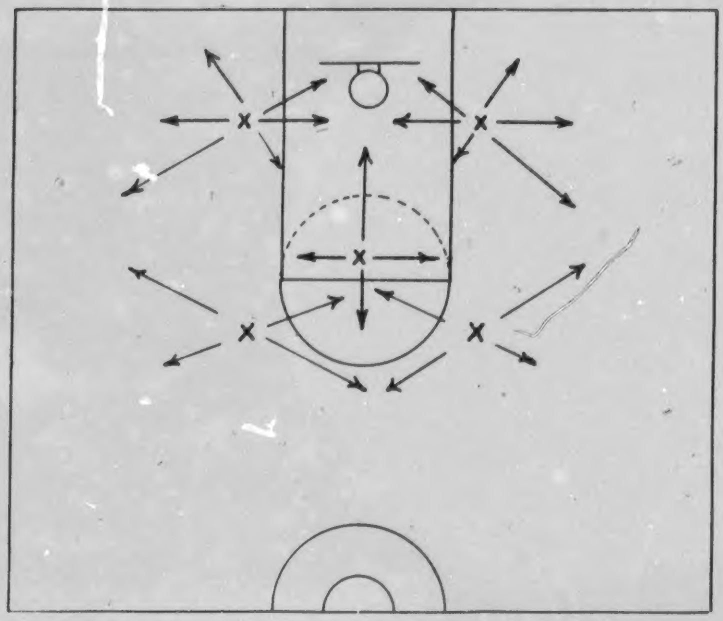
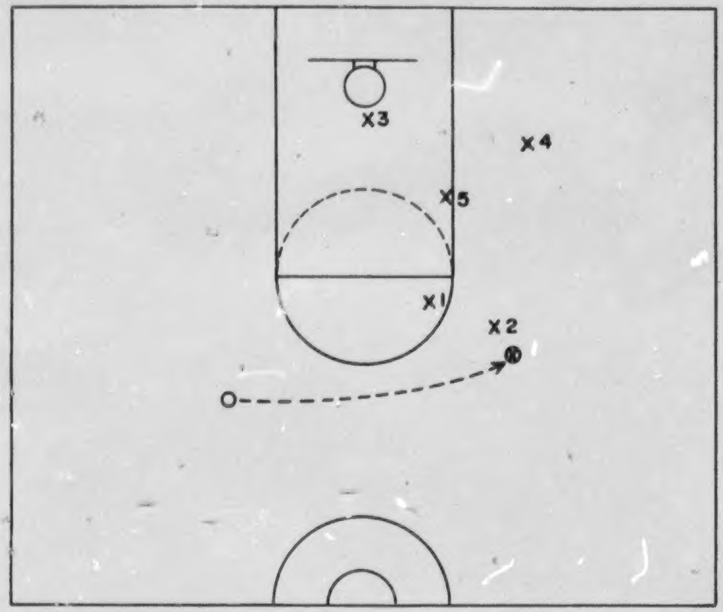
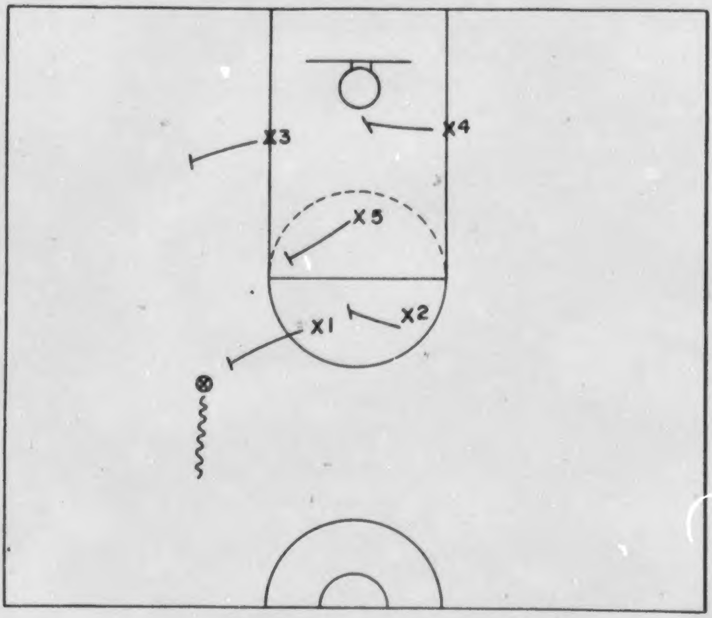


Diagram 101: 2-1-2 Zone Defence



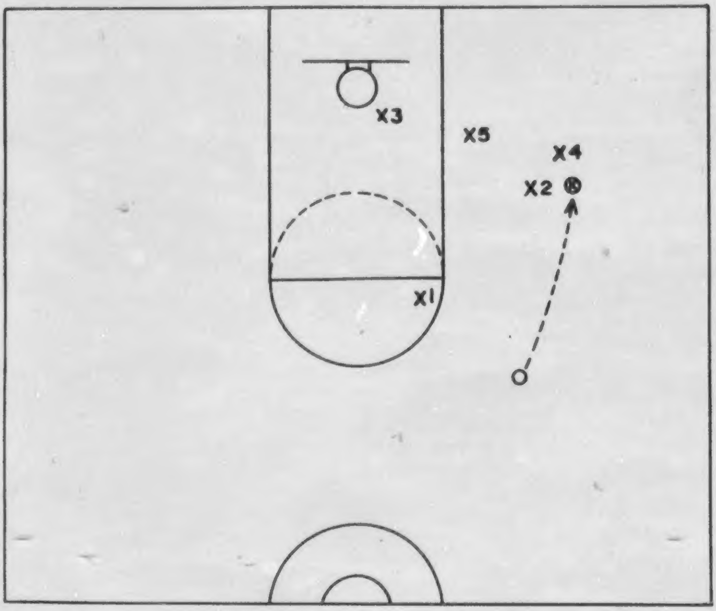
Ball passed across front court. X2 meets the man with the ball. X1 fills in behind to protect top of the key. X3 covers the basket. X4 covers passes to his area. X5 in line with the ball and the basket.

Diagram 100: 2-1-2 Zone Defence



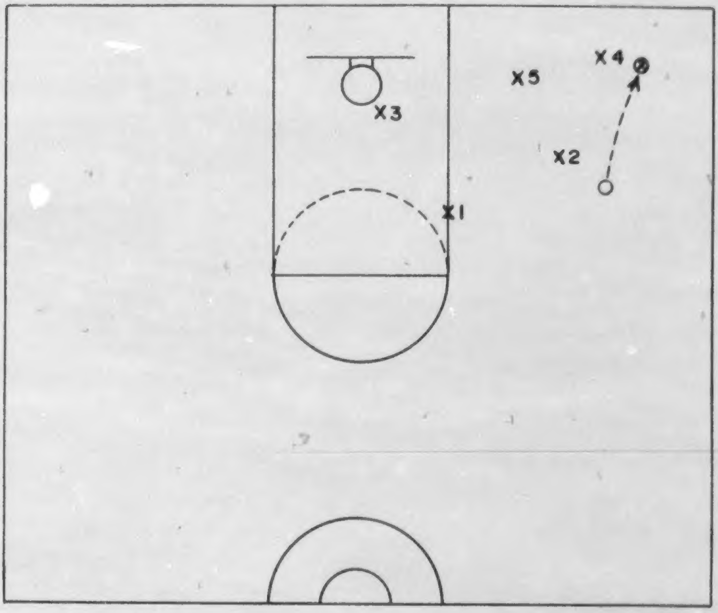
X1 meets the man with the ball. X5 moves in line with the ball and the basket. X3 moves out to pressure any potential receiver on his side or corner. X4 protects under the basket.

Diagram 102: 2-1-2 Zone Defence



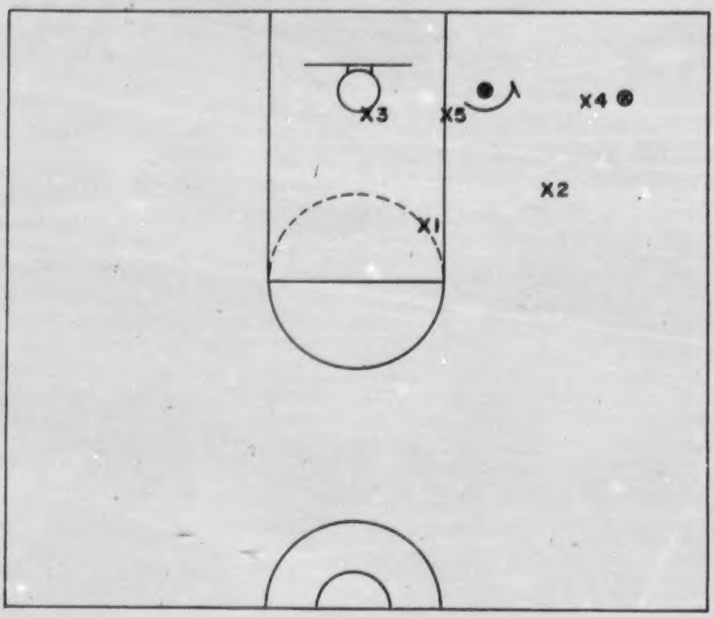
Ball goes to the side and in close. X2 and X4 cover the ball. X5 moves in line and midway between ball and basket. X3 covers the basket.

Diagram 103: 2-1-2 Zone Defence



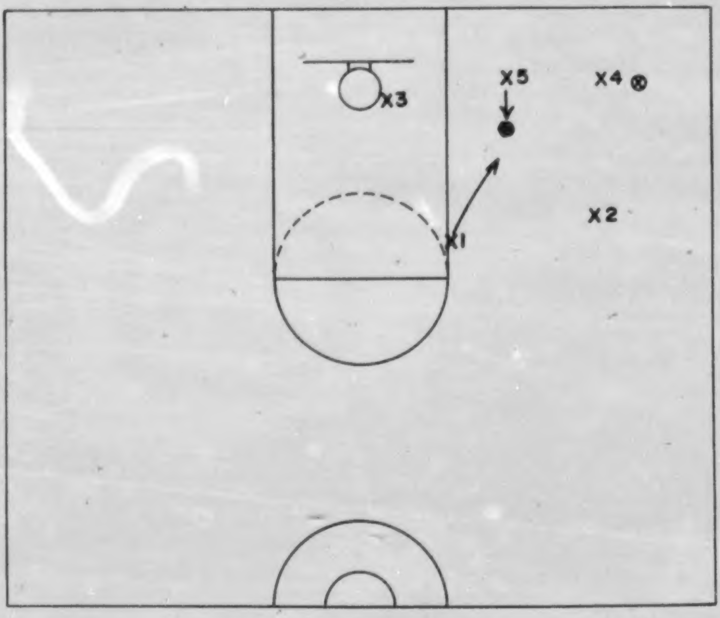
Ball passed to deep corner. X4 covers ball. X5 moves between ball and basket. X3 covers the basket. X1 just outside the three second lane.

Diagram 104: 2-1-2 Zone Defence



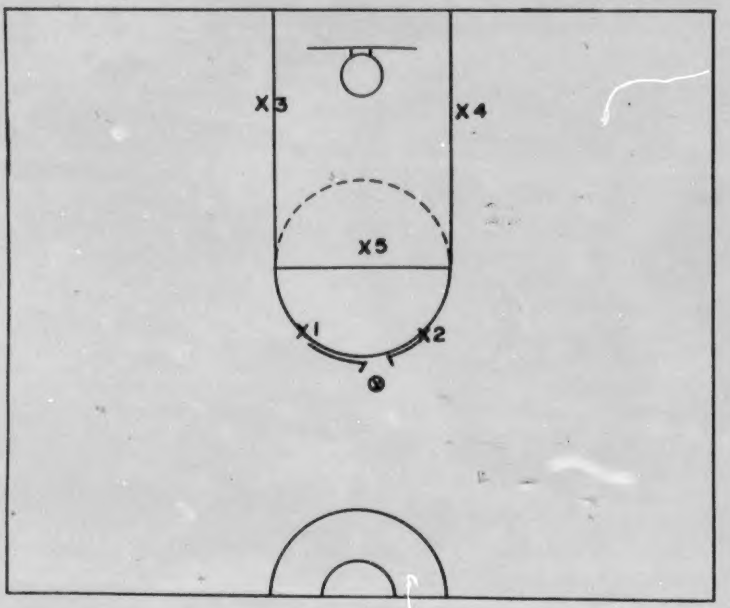
If an offensive man moves to the baseline pivot area, X5 steps in front of him.

Diagram 105: 2-1-2 Zone Defence



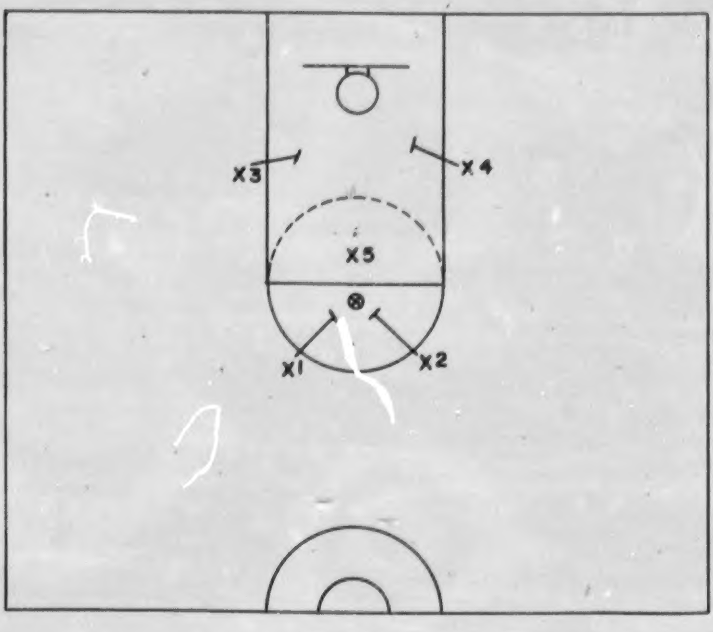
If the offence place a man in the key-hole area at the side X5 moves out to cover. If no one is at the top of the key X1 helps out.

Diagram 106: 2-1-2 Zone Defence



Ball in front. X1 and X2 move in on the ball and try to keep opponent from giving a good pass to a teammate.

Diagram 107: 2-1-2 Zone Defence
Ball passed into pivot area in front. It is pressured by X1, X2 and X5. Corner men move back inside the three second lane.



Presses

A team may wish to change the tempo of the game through its defensive patterns and this can be best done by using full or half-court presses.

There are two types that may be used:

1. man-to-man
2. zone press

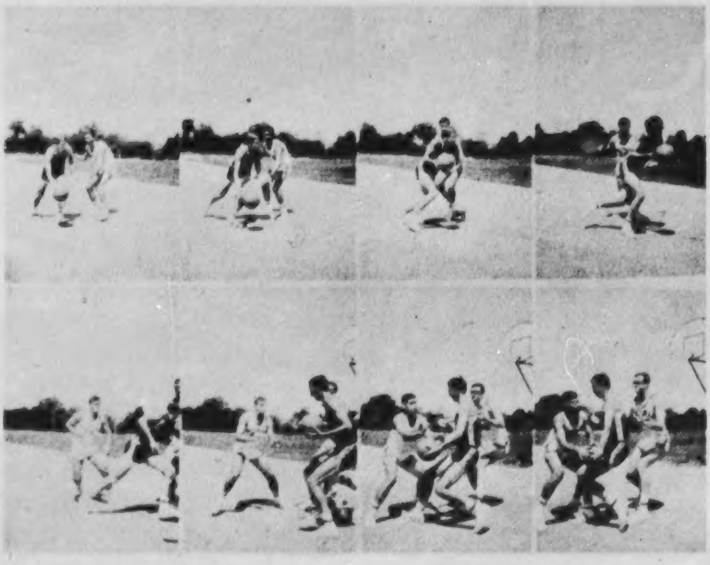
Man Press

With this press the team pick up their checks as soon as they lose the ball instead of coming back to centre court and waiting for them. It is a difficult press to work because when an offensive man escapes from his guard some other man must leave his man and pick him up to prevent an easy score. This immediately causes a two-on-one situation in favour of the offensive side.

Man presses also demand that every player possess good individual defensive mechanics and that they all be in excellent physical condition. This is not always possible, resulting in weaknesses.

With the man press there is an attempt to always drive the ball carrier into the centre of the court where double teams are possible.

Illustration 28: Double Team

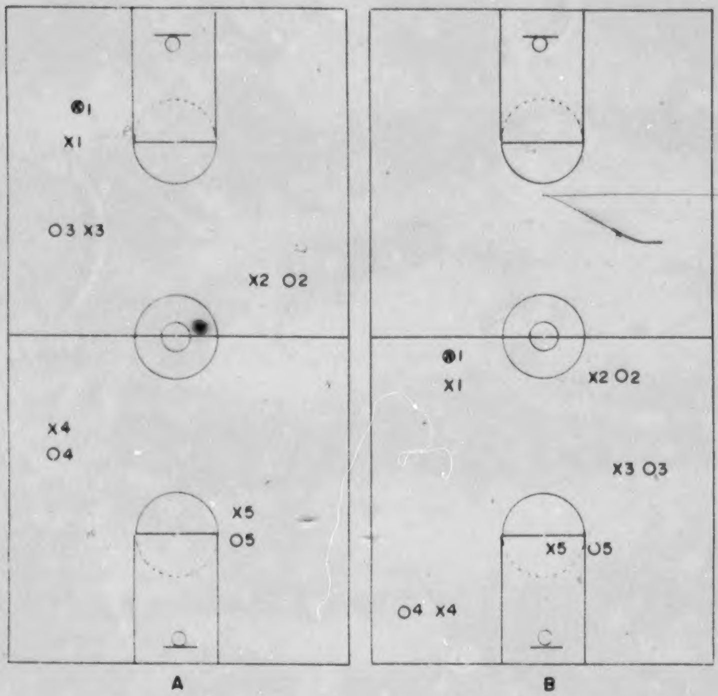


Developing a Defence

The following principles may be used with the man-to-man press to set up the double team in the centre of the court.

1. The man with the ball must be overplayed so that he will go into the centre of the court.
2. The court is divided into two parts by the ten second line.
3. When the ball is in front court anyone guarding a man **without** the ball in front court, should play even and on the ball side. (X2 and X3 in Diagram 108).
4. When the ball is in front court anyone guarding a man **without** the ball in back court should play between the man and the ball. (X4 and X5, Diagram 108).
5. When the ball crosses the ten second line everyone should guard their man on the side of the ball and even such as in Diagram 108 B.
6. If the ball carrier is driven towards the centre of the court then the other defensive players must watch for an opportunity for a double-team.
7. When a double-team is attempted then other players play between their man and the ball; the players on the double-team try to steal the ball or tie the man up forcing a jump ball.

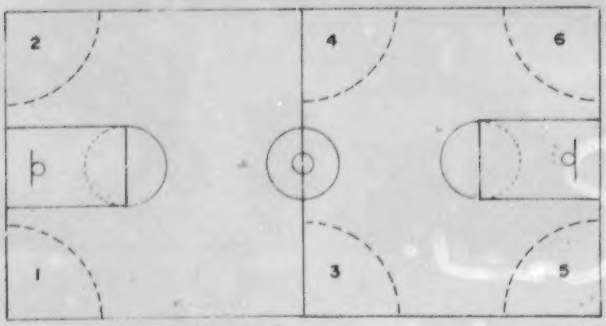
Diagram 108: Full Court Man Press
A – Ball is in front court
B – Ball is in back court


⊗1
X1
O3 X3
X2 O2
X4
O4
X5
O5
A
⊗1
X1
X2 O2
X3 O3
X5 O5
O4 X4
B

Zone Press

With this type of press there is an opportunity to hide a weak defensive man without weakening the entire defence. Zone defences are built on two man traps which can be executed by most basketball players.

Diagram 109: Trap Areas



This illustrates the six trap areas for a team defending the end to the right. 1 and 2 are used in a full court press; 3 and 4 in a half-court press; 5 and 6 after the defence has been set up.

Trap

A trap can be executed anywhere on the court but most coaches try to design their defensive patterns to have them occur in one of six spots.

In teaching the trap the coach should emphasize the following principles:

1. It is difficult to trap a man in the middle of the court. The boundary and time line should be used whenever possible.
2. The trap is not meant to have the defensive players try and steal the ball, but instead it is designed to:
    - i. Have the man with the ball execute a reverse pivot thus turning his back to his forecourt.
    - ii. To try and get the man with the ball to throw a high pass so it can be intercepted.
    - iii. To try and get the man with the ball to throw a pass out of bounds.
    - iv. To have the man with the ball commit a violation so that his team loses possession of the ball.
    - v. To tie the man up long enough to force a jump ball.

In performing the trap the key man is the one on the outside. He must never allow the man to escape down the sideline with the ball.

The sideline man must contain the ball and if possible get the offensive man to use his dribble. He does this by giving him an inside opening between X1 and X2 then quickly closing it before the dribbler has an opportunity to escape. (Diagram 110).

The trap man who is the middle one must prevent a return pass to anyone in that area (02).

He must then help to contain the ball carrier along the baseline or sideline. He must not allow the man to escape via the baseline.

Both men once they have the man contained, should keep their hands high to force a lob pass which can be easily intercepted.

No attempt should be made to steal or tie up the ball unless it is unduly exposed by the offensive player.

Illustration 29: Corner Trap

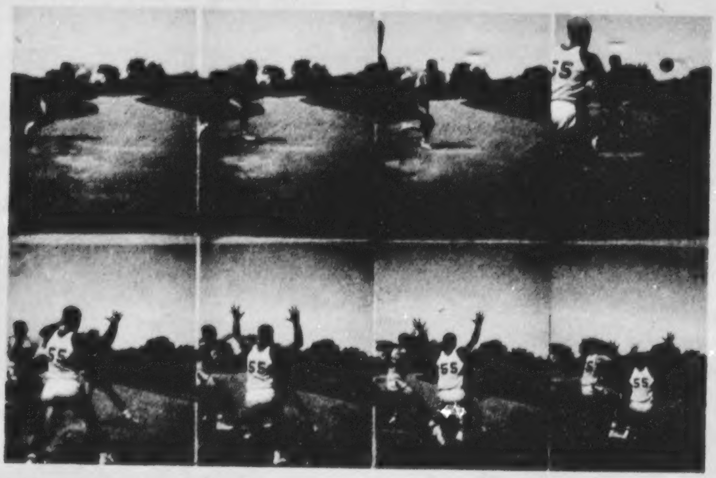
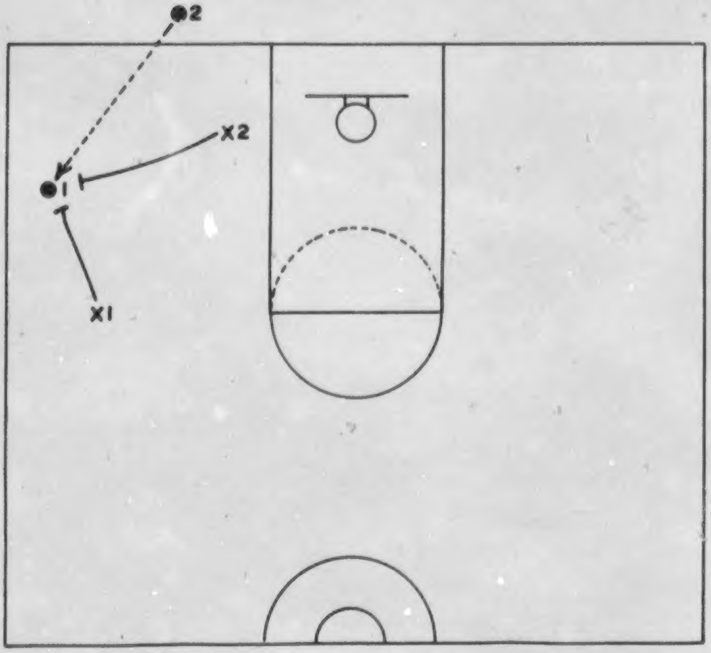


Diagram 110: Zone Press Trap



This illustrates the basic principles of a zone press trap. X1 contains the ball carrier so he cannot dribble down the sideline. X2 closes the trap and must prevent any return pass to 02.

Errors

1. Being too aggressive. This will hurt just as much as being non-aggressive. By being too aggressive the players may sometimes allow a player to dribble around him too easily. The defensive man must be taught to contain the ball carrier. It is better to play the man a little slower than to have him dribble past the attempted trap.

2. Attempting to steal the ball. This often leads to unneeded fouls. The player must be taught not to try and steal the ball. Teaching the player to raise both arms high overhead to force lob passes will help to solve this problem.

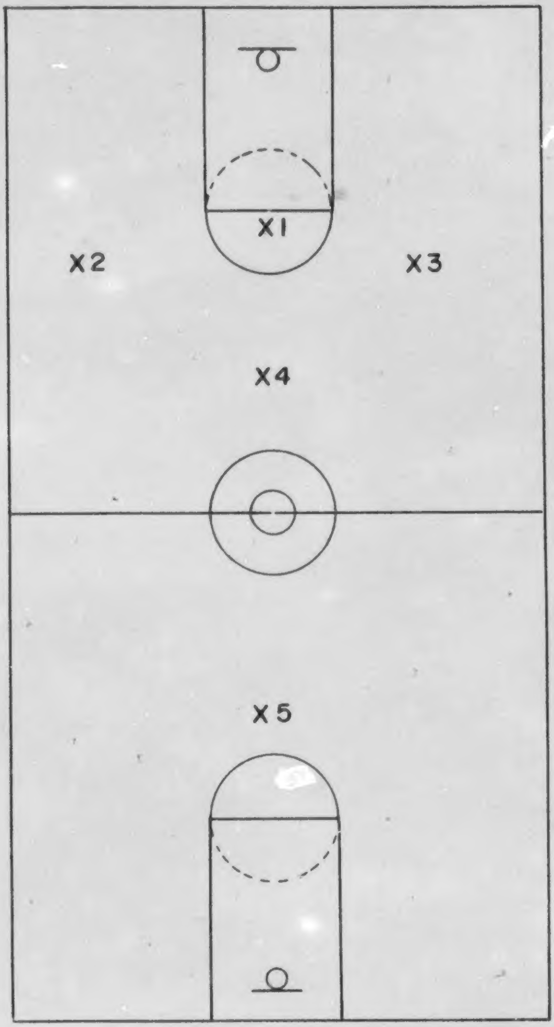
3. Not hustling after the man escapes the trap. This will do more to break down a pressure defence than any pattern the offence can devise. All players must be taught that as soon as the man escapes a trap or passes, they must turn and head back down court as quickly as possible. They may then gain an opportunity for another trap if the offence slows down or becomes careless.

Full Court Zone Press (1-2-1-1)

As in Diagram 111. X1 should be a fast and alert player. X2 and X3 must be skilled in double-teaming, and in forcing the ball down the centre of the court. They must be players that hustle one hundred percent of the time. X4 is the key man on defence. He must be quick and alert and have the ability to anticipate passes. X5 is the safety man. He must have enouth speed to get back to the defensive basket and must be skilled in defending a two-on-one or three-on-two situation.

1. X1 may play tight on the man out-of-bounds 01, or back at the foul line.
2. X2 and X3 play even with the foul line and allow a pass to be made in the area in front of them.
3. X4 plays at the top of the key and must be ready to anticipate any pass made over X2 or X3, or to any player cutting diagonally across the court.
4. X5 plays the deep position and must guard against the long pass thrown anywhere in his back court.

Diagram 111: 1-2-1-1 Zone Press Setup



With this full court zone press two strong options can be developed.

Option 1 – Corner Trap

1. X2 allows the ball to be passed to 02 then moves in quickly to prevent 02 from going down the sideline. X1 who was either playing 01 tight or loose, moves in quickly to complete the trap on 02. He must move in so as to prevent 02 from having an open passing lane back to 01 when he steps on the court.
2. X3 moves quickly to cover 01 and prevent a pass being made over X1 when he moves in for the trap.
3. X4 shades the side of the court that the pass is made to and must be ready to move up and cover either 03 or 04 if they move towards the ball in an effort to help out. If the trap is properly executed then both X4 and X5 can forget the threat of the long pass and gamble on covering a man closer to the ball.
4. X5 covers any deep man by cutting him off from the ball. If there are two deep men then he must split them. He must always remember that he must defend the basket until help comes if the long pass is successful.

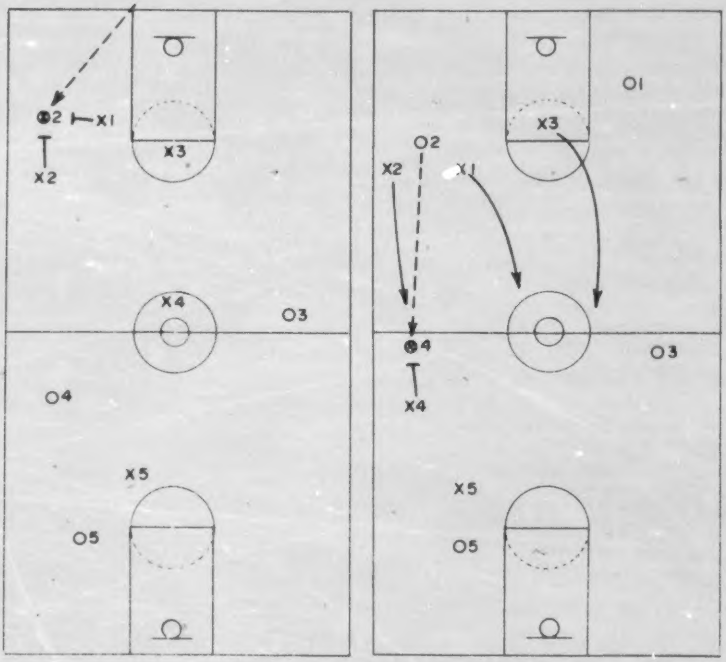
Option 2 – Centre Trap

If the ball escapes the corner then the next option will occur at centre court. The coach must teach his players that if the press is to be successful all five players must hustle. This is particularly true when the ball passes a defensive man. X2 and X3 must stay in their own outside lanes as in Diagram 112 B and hurry back until they catch up to the ball. X1, X4 and X5 must cover the middle lane with the possibility that either X1 or X4 may be in an outside lane when a trap is being attempted.

1. If the ball is passed up court to 04 as in Diagram 112 B then X1 must move over quickly and attack the dribbler and contain him until X2 can move down his lane and help with the trap.
2. X1 leaves the passer 02, and heads for the centre lane. X3 leaves the area he was guarding and runs to catch up to the ball in his outside lane. He must catch up to 03 in case 04 passes to him.
3. X5 shades the ball side and cuts off the deep man from the ball. If 03 receives a pass from 04 before X3 can

catch up to him, then X5 must play 03 and cut off any passing lane to 05 underneath the basket.

Diagram 112: 1-2-1-1 Zone Press
A – Option 1 – Corner Trap
B – Option 2 – Centre Trap


⊗2
X1
X2
X3
X4
O3
O4
X5
O5
O1
X3
O2
X2
X1
⊗4
X4
O3
X5
O5

Half Court Zone Press (2-3)

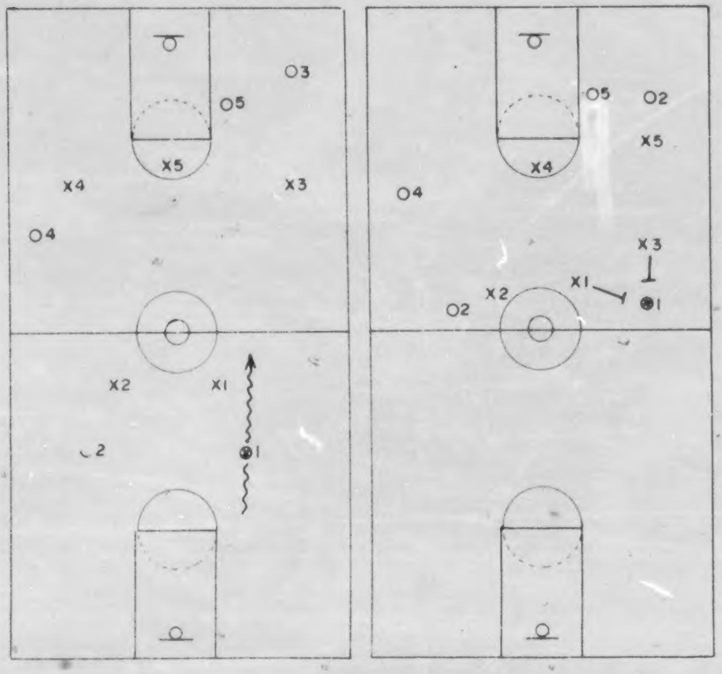
This press will allow a team to continue its pressing tactics in its own end as a change of pace to the full court press. It uses the time line and the number 3, 4, 5 and 6 trap spots. This half court press can be set up with the same personnel that is used with the 2-1-2 zone.

1. In Diagram 113 A, X1 and X2 pick up the two men bringing the ball up court and guard them loosely. They should stay about ten feet from their checks and maintain this same distance as long as they are in forecourt.
2. X5 goes back to the top of the key area and protects the lane.
3. X3 and X4 go to their back court area and set up even with X5. If anyone plays in front of them they should maintain a distance that will enable them to reach the man the same time as a pass.

Option 1 – Centre Corner Trap

1. X1 must let 01 commit himself into crossing the ten second line then charge him aggressively in an effort to force him to stop his dribble.
2. X3 must time his move with X1 so that he arrives at the same time to execute a trap against 01 (Diagram 113 B).
3. X5 must move to cut off 03; X4 rotates to take X5's place and protect the lane area; while X2 cuts off the other guard, 02.

Diagram 113: Half Court Zone Press —Centre Corner Trap

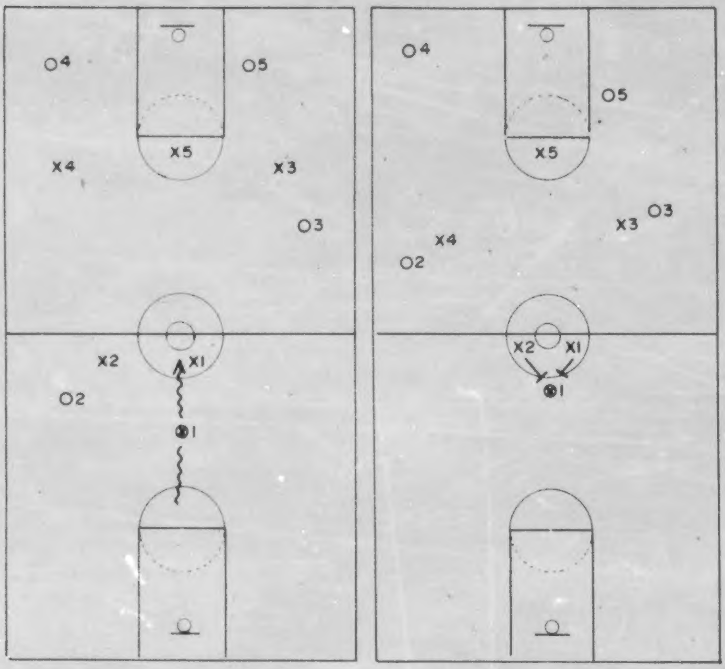


Option 2 – Centre Trap

1. If the dribbler fights pressure in forecourt and wants to bring the ball up the centre he should be allowed to do so.
2. Just as he gets to the centre jump circle, but before he crosses the ten second line, X1 and X2 must trap him. X3 and X4 can anticipate this centre trap by watching the direction of the dribbler; they should move up and contain tightly anyone playing in front of them. X5 remains to defend the lane area.

3. If a pass is successful to say, 02 (Diagram 114 B) then the first trap is executed with X4 and X2, with everyone else rotating in the standard method.

Diagram 114: Half Court Zone Press – Centre Trap



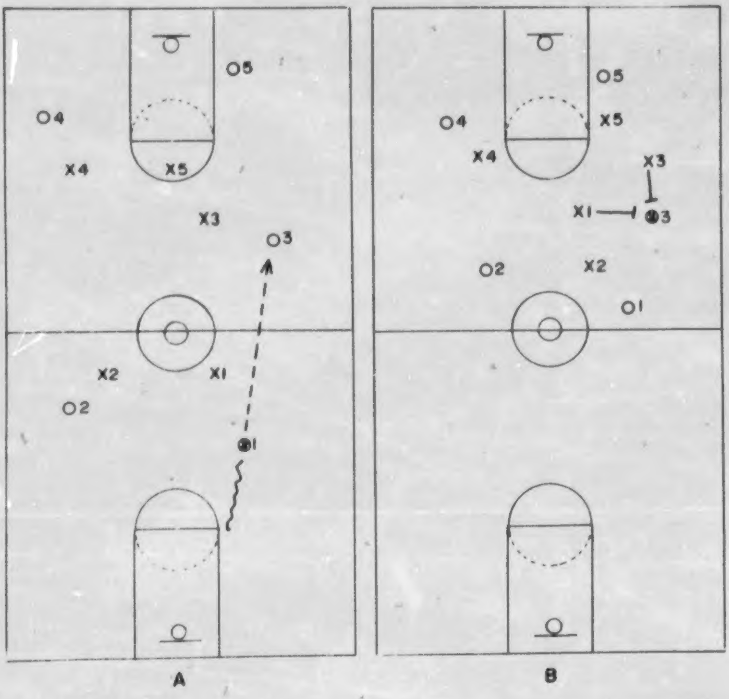
A

B

Option 3 - Sideline Trap

1. If 01 passes to 03 as in Diagram 115 A, then X3 must contain him tightly until X1 can join him for the trap.
2. X5 rotates to cover the strong corner; X4 rotates to cover the lane; and X2 cuts off the weak side guard.

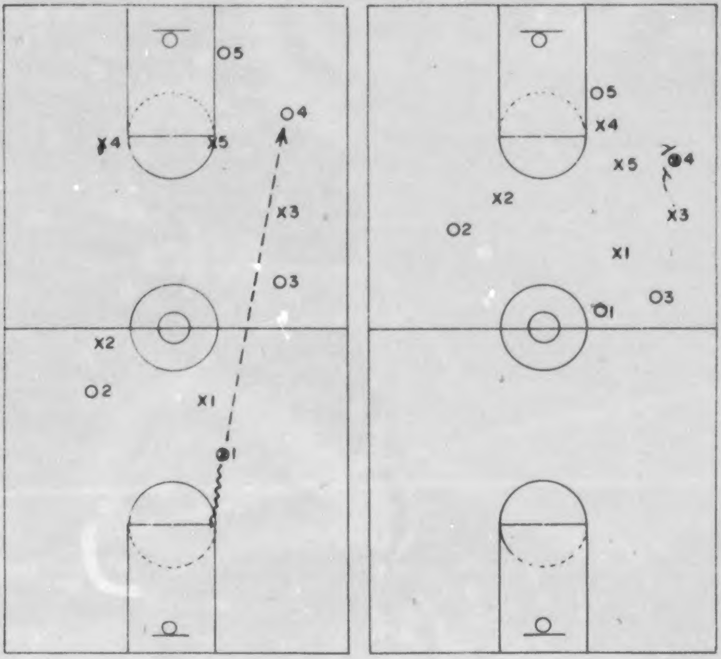
Diagram 115: Half Court Zone Press – Sideline Trap


O5
O4
X4
X5
X3
O3
X2
X1
O2
O1
A
O5
O4
X5
X4
X3
X1
O3
O2
X2
O1
B

Option 4 – Deep Corner Trap

1. If 01 passes into the deep corner to 04 then X5 starts to move on the pass to contain 04 tightly until X3 arrives to help with the trap.
2. X4 has rotated to X5's position. Meanwhile X1 and X2 cut off the outside men from the ball.

Diagram 116: Half Court Zone Press – Deep Corner Trap

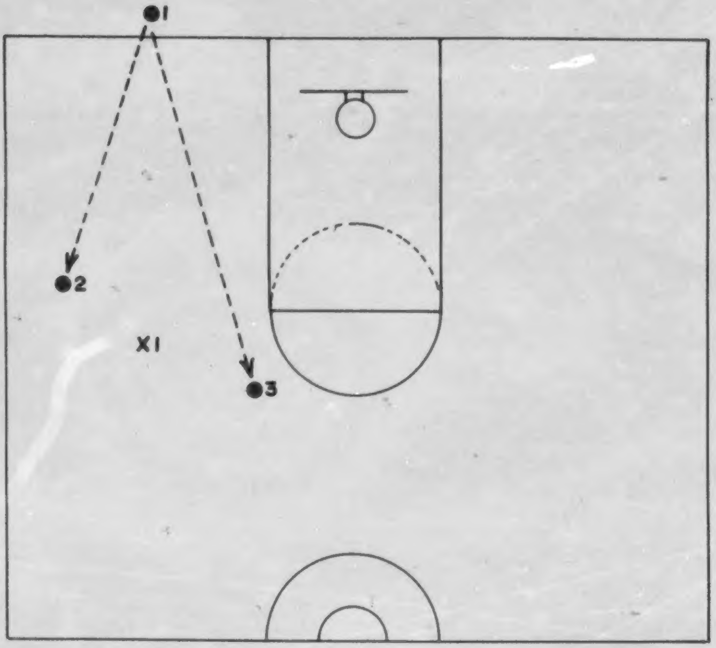

O5
O4
X4
X5
X3
O3
X2
O2
X1
1
O5
X4
X5
4
X2
X3
O2
X1
O3
O1

A

B

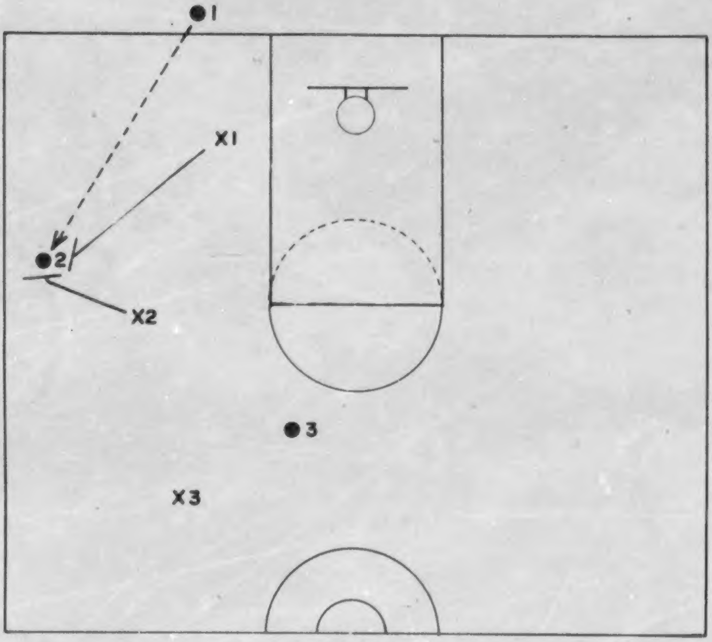
Drills

Diagram 117: Trap Drill



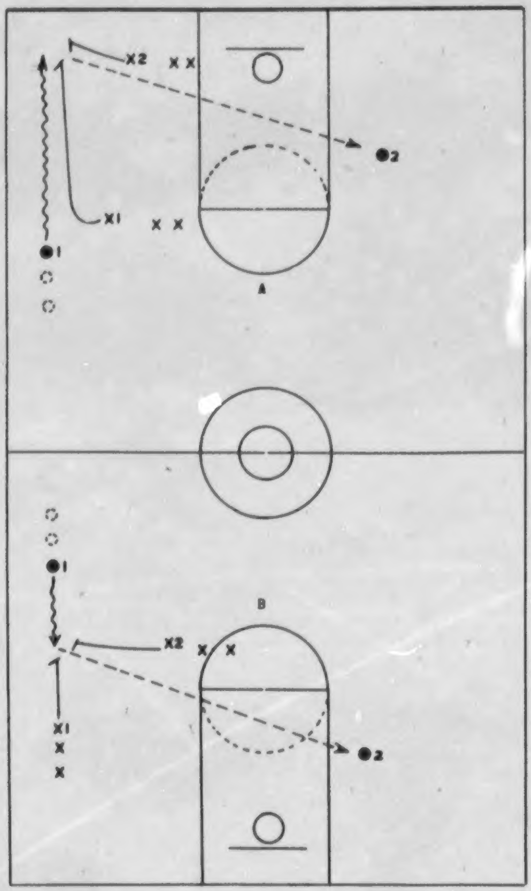
01 passes to 02 or 03. X1 must be able to reach 02 or 03 and never must 01 be able to pass to 03. If 02 gets the ball then X1 must contain him on the sideline.

Diagram 118: Trap Drill



X2 must not allow ball to reach 03. He encourages pass to 02. If 03 goes deep then X3 picks him up. When pass goes to 02, X2 must contain him. X1 must not allow return pass to reach 01.

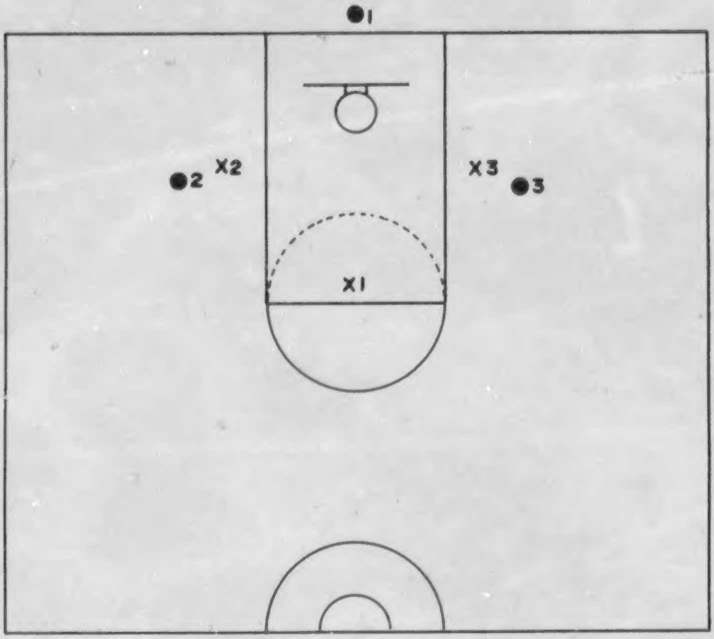
Diagram 119: Corner Trap and Side Trap Drills



A—01 dribbles down sideline. X1 picks him up. X2 cuts to the corner and helps trap 01. 01 tries to pass to 02. Rotate clockwise.

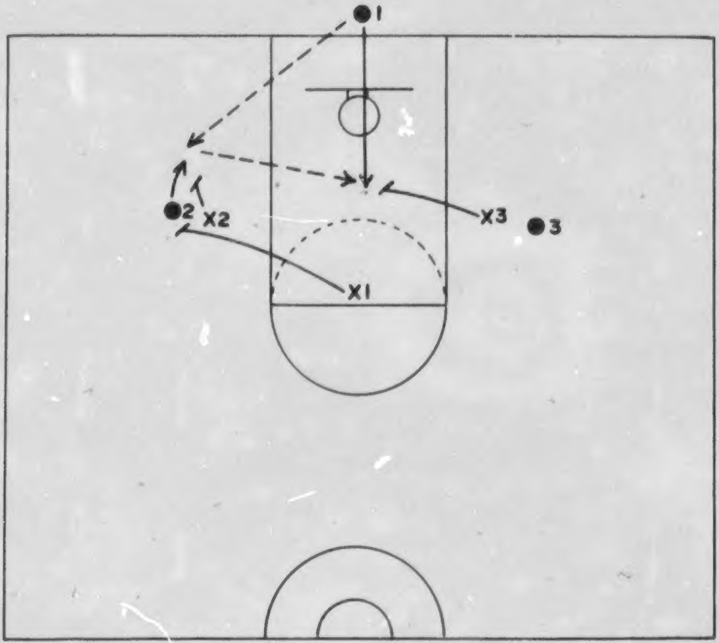
B—01 dribbles down sideline. X1 challenges him. X2 cuts across court to trap 01 at the side. 01 tries to pass to 02. Rotate clockwise.

Diagram 120: Zone Press Drill



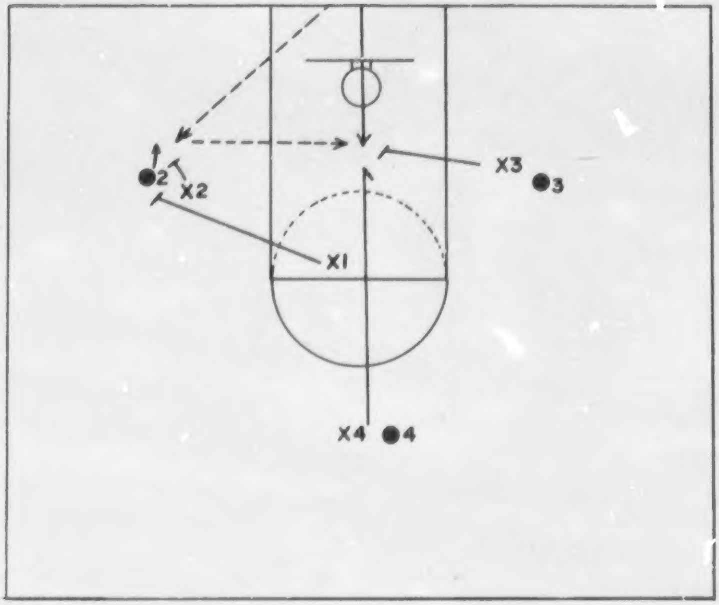
X2 and X3 play in front of their men. X1 plays at the foul line. 01 has 5 seconds to get the ball into play.

Diagram 121: Zone Press Drill



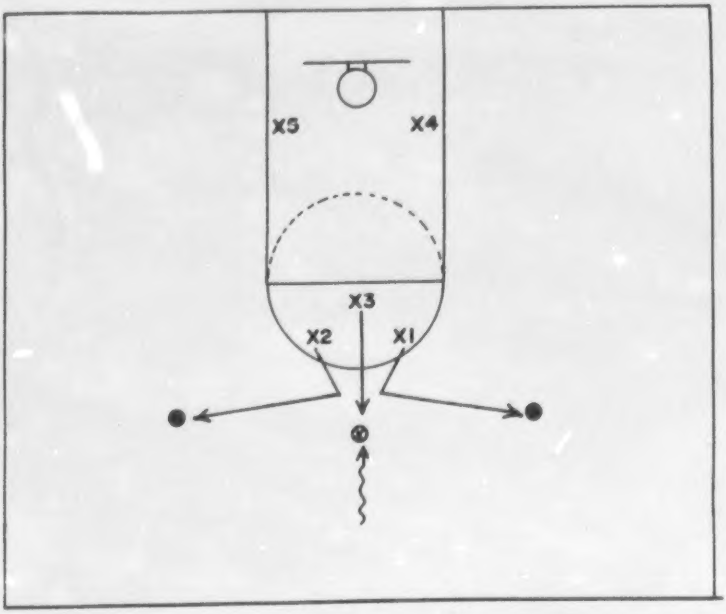
If 02 gets the ball, X1 comes over to double team 02. X3 cuts to centre of lane to stop 01 getting a return pass from 02.

Diagram 122: Zone Press Drill



01 passes to 02 who passes back to 01. X3 moves over to take 01. X4 comes up to help double team 01.

Diagram 123: Half Court Centre Trap Drill

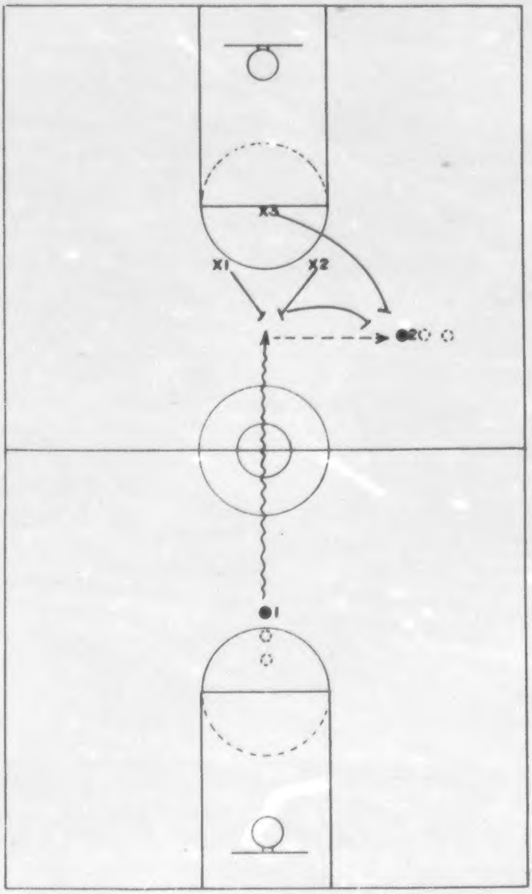


On a signal X2 and X1 fake towards the ball carrier and cover the wing men trying to intercept the pass. X3 rushes to pick up the man with the ball.

Basic Rules

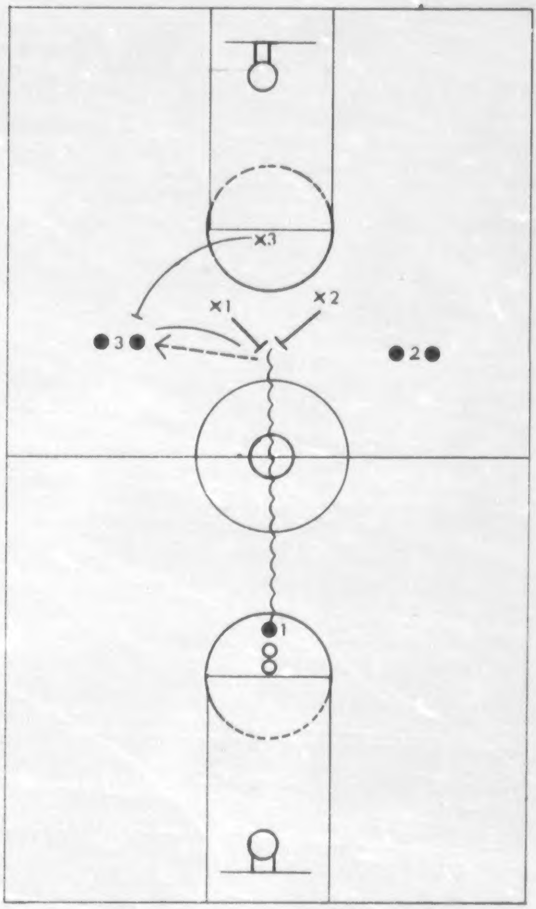
1. Do not allow the man to go around your outside.
2. Check him so tightly that you either steal the ball or force him to make a bad pass.
3. Do not reach in, slap or in any way draw a foul.
4. Block his vision. Do not let him get a good look at a possible receiver.
5. Never allow him to split between you.
6. After the pass, drop back as quickly as you can to the foul circle, unless the pass is on your side.

Diagram 124: Half Court Centre Trap Drill



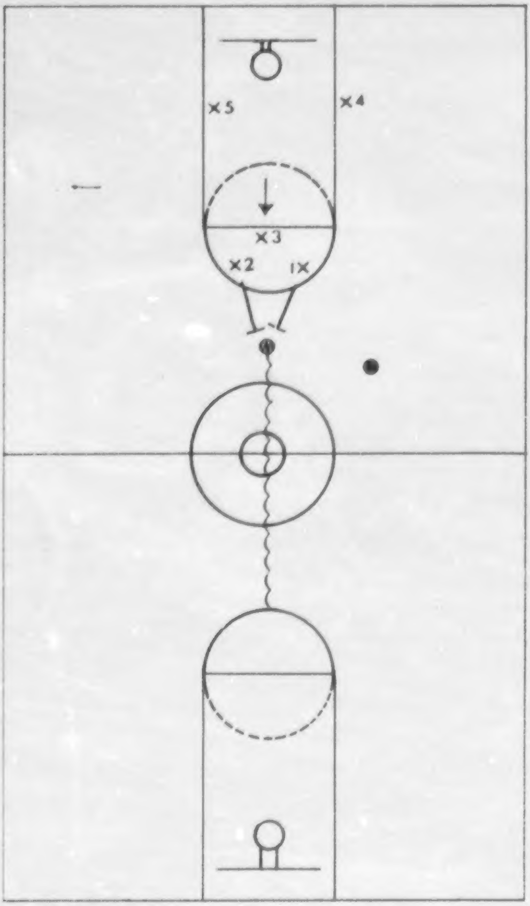
01 dribbles up the middle. X1 and X2 rush out to stop him. 01 passes to 02; X3 and X2 rush over to double-team 02. X2 can fake towards 01 and try to intercept the pass to 02. X3 does not rush out until the ball is on its way to 02.

Diagram 125: Half Court Centre Trap Drill



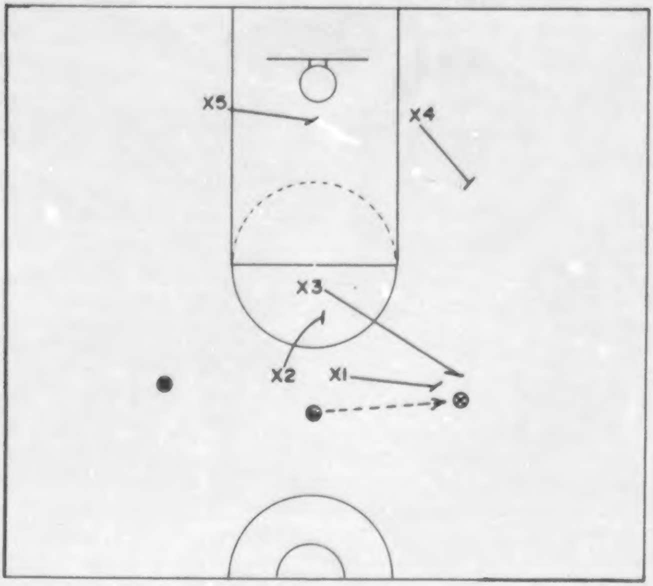
01 dribbles up the middle. X1 and X2 rush out to stop him; he may fake to 02 and pass to 03. X3 goes out to double-team on the side of the ball.

Diagram 126: Half Court Centre Trap Drill



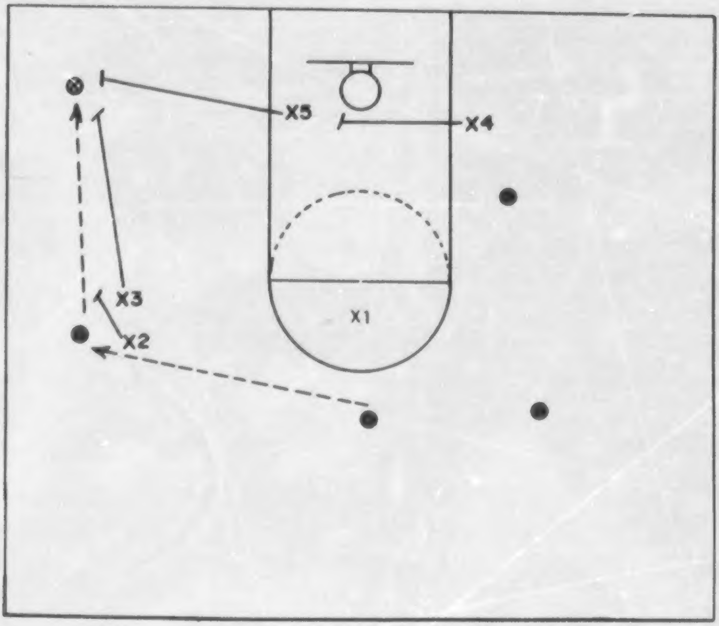
Encourage them to bring the ball down the centre. Both forwards go for the ball when the player is about two steps from the foul circle.

Diagram 127: Half Court Side Trap Drill



X3 tries to anticipate which side the ball is going, and occasionally tries to intercept.

Diagram 128: Deep Corner Trap Drill



X2 and X3 go out but X3 allows the ball to go to the corner where X5 and X3 will attempt to trap. X2 covers the wing man. X1 covers any pass to the top of the key. X4 covers the basket.

CHAPTER 12

GAME STRATEGY

This chapter is divided into two sections:

1. Pre-game preparation
2. Game strategy

It is important to remember that both sections are closely linked because unless the team has prepared efficiently for an opponent it will not be possible to make many changes during the actual game. Any strategy that occurs during a game must have been practised in the sessions preceding the contest. A coach should never try to improvise or have his team try a pattern they have not practised. Only on rare occasions and with an experienced team is it possible to attempt something that was not practised for that particular opponent. Usually you will find however, that the team has practised it previously, and are experienced enough to recall the pattern to successfully execute it.

Pre-Game Preparation

Planning Ahead

Always prepare your team for each opponent with at least two practices before you play them. If you are familiar with the type of offence and defence they use, then you should spend some time working on both. Try using their type of offence and instruct your squad on how they might stop it. Set up their defence and plan a system of attack for it.

If you are scouting a team that you are going to play, or asking questions from someone who has played them, these are some of the things you should know:

1. What type of attack do they use?
2. Who are their best scorers?
3. Does the team shoot well from the outside?
4. Do they like to work the ball in close before shooting?
5. How well do they set up screens?
6. Do they switch on screens?
7. Do they use a fast break?
8. Have they more than one method of offence?
9. Do their best scorers shoot from one particular spot?
10. Do they play mainly man-to-man defence?

11. Do they play a zone? What type of zone?
12. Do they use a press? Man-to-man or zone?
13. Do they use a half-court press as well as a full-court press?
14. Are they aggressive on defence? Or do they like to fall back and wait for your attack?
15. Do they clog up the middle and leave themselves vulnerable from the sides and corners?

A well coached team is ready to play against any of the standard methods of offence and defence. It stands to reason that you cannot cover all of this in a few hours. The ground work must have been laid in the earlier practices. Now all you have to do is concentrate on what system of attack and defence your next opponent might use.

Your Offence

You may want to make changes in your own attack and defence several times during a game so you must prepare your team for this. They should be able to switch their attack almost automatically, when the defensive changes are made by the other team. As soon as they seem to have diagnosed your offence, switch to something different, keep them off balance by changing from one style of attack to another.

Your Defence

Your team should be ready to use the three types of defences and any combination of them:

1. Man-to-man
2. Zone defence, at least two types
3. Full court press; man-to-man or a zone press

How to Get the Team up for a Particular Game

Getting a team up for a game is not too difficult if the coach and players adopt the attitude that every game on their schedule is an important one. Every game they play is a different one, against a different team, and win or lose they must be ready to play the best brand of ball they are capable of.

Take some time at the end of the last practice and discuss the strategy for the upcoming game. Go over your plans carefully; cover the method of offence and defence you are going to start with. Go over the record of the team, pointing out that even a team with a poor record can come up with a big game and cause an upset.

High school athletes have a tendency to underestimate the strength of their opposition. The coach must guard against this, and he can do so by emphasizing the strong points of the squad that they are going to play.

Pre-Game Policy

Help keep your players calm before the game by establishing a definite policy as to what they are to do. Have them report to the dressing room at least forty-five minutes before the game. This gives you ample time to look after all taping needs, laying out of the uniforms and time to find equipment that some of the players may have left at home.

Discuss the strategy you intend starting the game with as well as the plan you have developed during your previous practices. You should also give the defensive match-up to your players so they can do some studying of their checks during the warm-up. If you are the visiting team you should select the basket you wish to shoot at during the first half. Some gymnasiums have one better basket which you might wish to use during the second half. If both baskets are relatively the same then the scoreboard location may cause you to choose so that your team faces the scoreboard when on offence during the second half. Bench position may also decide which basket you want so that your team will be in front of you on offence or defence during the second half.

Court Entrance

At least twenty minutes before game time your team should come out on the floor. They should be well-organized and neatly dressed because your opponents may be observing them. The team should run smartly out on the floor and go into their layup drill. During the layup drill the players should be getting the feel of the backboard and the rebound of the basket. When they are sufficiently warmed up, they should practise their jump and set shots from various spots on the court. They should use at least four balls for the set and jump shots and have one ball for foul shooting. Each player should shoot at least three sets of two foul shots each during the warm-up.

Game Strategy

If you do not know too much about your opponents you will have to look them over very carefully during the pre-game warm-up. You should be able to pick out their good shooters and the type of shots they use, and also find out who the best ball handlers are.

Game Strategy

Start of the Game

At the start of the game have a plan as to the tip-off. If you feel you are not going to control the ball then use a defensive alignment, and try to steal the ball.

If you have not been able to predetermine your defensive matchups you can do so during the first few minutes of play. Match according to height first, then if you find that one of your players does not have the speed to stay with his opponent make the change to a shorter but faster man. If the heights are about the same, then put your best defensive man on their best offensive player.

Occasionally you will run into a team who tries to out manoeuver you by starting one or both of the guards at the forward spots. You can have your guards stay with these men until they get an opportunity to switch checks with a teammate. You may find that one of your best rebounders is guarding an opponent who always shoots from the outside and who never drives for the basket. In this case switch one of your smaller men on him, and have your good rebounder check an opponent who plays near the basket.

During the first few minutes of the game the coach should check carefully to see what defensive and offensive patterns his opponent is using. Sometimes a team will run a false defence the first few minutes, before using the one they have prepared for the game. If the coach and team are not analyzing carefully, then it might be several minutes before a team realizes a change has been made.

One of the best moves that a coach can make is to force an opponent to play a type of game that he is not familiar with. If you are playing against a team that likes to use the fast break most of the time and you cannot match their speed, the best thing to do is to slow down the pace of the game. You can slow down your attack, hold possession of the ball a little longer and play for good shots only. The slower you play the more anxious the other team will become. Very often a change like this will cause them to commit foolish fouls trying to get the ball.

If your opponents are a big team who play a slow, control type of game using a single or double post, they probably like to work the ball in deliberately. This type of team will not like to play a fast running style. A man-to-man full court press will probably force them to start moving the ball much faster than they are used to, and will create a few bad passes and violations. On offence you should fast break as much as you can and play a running style of game and try to get them to run with you.

Defensive Patterns

If you are playing a team with good screening patterns and your men are continually being screened out, switch to a zone defence. You may also go into a full court press. This will speed up the tempo of the game and upset the timing of their screens.

If you are using a zone and they start to hit well from the outside switch to man-to-man. Anytime one type of defence proves ineffective do not hesitate to change.

Sometimes a particular defence is not working because one or more of the players are not carrying out their assignments. The coach should be on the alert for this and be prepared to substitute for his weak player.

Substituting

The longer you coach, the more you will be convinced that the old adage "a team is as good as its bench", really makes sense. Many a close game has been won because the winning team has a little more depth. Use your substitutes as often as you can; work them in all your drills and plays, and give them as much game time as conditions allow. During scrimmage practices do not always use your best five players against the other five players. Mix them up so that the poorer players get used to playing with the better ones. It is much easier for them to improve when playing with the starting five; it also gives them much needed confidence. On the other hand, you must also make certain that your starting five gets enough practise together, so they can operate as a unit.

Game Strategy

Sometimes during the heat of a game the coach will forget that he does have other players sitting on the bench who might be able to help the team. A player coming off the bench is fresh and rested and will very often give the team that extra little impetus that they may need at that particular time. In substituting, it is a sound system to get your first and second replacements into the game during the first half. There is less pressure on the players in the early stages of the game and if they make any mistakes at this time, they may not prove to be too costly. If you are in a close ball game and put them in during the final minutes of play, an error or two could be serious. However, if you have already used them in the first half, they are not so likely to be nervous or tense, and will probably play better ball for you.

When to Substitute

1. When a player is committing useless and careless fouls.
2. When he is doing a poor job on defence.
3. When he is losing possession of the ball by fumbling or on bad passes or violations.
4. When the team is winning handily.
5. When a player draws a warning or a technical foul from the official.
6. When you want to change your type of play and not use up a time out.
7. When a player commits his third foul in the first half.

A coach must be able to anticipate situations that call for a substitution. His reserves should be prepared to take over from any starting player, and to do a specific job when called upon. The coach should be aware of what each of his reserves can do well, and use them when the game situation demands it.

Taking Time-outs

If you feel that your team is in better physical condition than your opponents, be very frugal with your time-outs. Unless you get into serious trouble in the early stages of the game, save them all for the second half. It is very good strategy to save at least two time-outs for the last few minutes. You may want to set up a last minute play or change your strategy for the remainder of the game. You may want to talk to one of your players to point out what he is doing wrong, and you do not want to take him out of the game. The other team may have scored two or three quick baskets; a time-out may help "cool them off". One of your players may be getting upset over a call by an official, or he is getting angry at another player, a time-out and a few words from the coach will settle him down.

The Half-time Interval

During the first half of the game jot down some of the more serious points that you will want to discuss with your players during the half-time break. Do not spend the ten minute interval berating them for the mistakes, and bad or indifferent play. Give them a couple of minutes to themselves then take over. Give them a short talk on the first half.

1. Point out the mistakes they have made and what is more important, how they can prevent making the same errors during the second half.
2. Discuss the play of the other team. Explain any weaknesses you may have discovered and decide how they can best take advantage of them.
3. If you are behind in the score at the half, the coach should show and express confidence as to the final outcome of the game. Try to instill this confidence in your players.
4. If you have a sizeable lead at the half you must be on the alert for any unexpected let down, or signs of overconfidence among your players.
5. This is also the time to check personal and team statistics. Let each player know how many personal fouls he has, and how many his opponent has.
6. Check the number and location of shots to see if there is a particular area of the floor the opposition is scoring from, and make adjustments to correct this.
7. Check on any injuries and tapings to see that they are intact. Have the players rest during this interval. Make them sit or lie down so their recovery can be as quick as possible.

Game Strategy

If you have a new offence or defence to surprise a special opponent with, save it for the second half of the game. If you use it during the first half, your rival coach may be able to diagnose it during the half-time interval and explain it to his players. This he would not be able to do during the second half. Even if he did figure it out, he would not have time to explain it. If you plan on something different for a particular opponent you should set it up several weeks in advance. Spend a few minutes at each practice working on it, and by the time you play them, your team should be ready with a few surprises.

General Coaching Hints and Game Strategy

1. If the opposition is weak on outside shooting, play them loose, so you can control their cutting game.

2. If the other team play a fast break style, send three men in for the offensive rebound and have the others stay back on defence. If they do not get the rebound, the men inside should go after the rebounder, and force him to hurry his pass. One of the two back men should look for the outlet pass and harass the man that gets it.

3. If your opponents are tall and slow, work a fast break against them.

4. Be ready to switch your defensive assignments so that your taller men will always be playing against the tall men on your opponent's team.

5. When trying to get an opponent to foul out, send your man into the pivot and keep feeding him. His opponent will either have to let him shoot or run the risk of committing a foul.

6. Certain set-plays will work against a man-to-man defence, but are not very effective against a zone. The latter needs a special type of offence.

7. Make your opponents play your style of game. If you can make a fast break team play a slow game, or a team with a "set-type" of offence speed up their game, you will cause them to get off stride, and their offence will falter.

8. If your opponents use a set-offence, play a fast-break offence against them. You will find that with their slow set style of play, they will likely be a little slow getting back on defence.

9. Against a tall fast-breaking, high scoring team, plan to keep possession of the ball. When you have the ball they cannot score. Have your team move the ball around, shoot only when there is a good chance of scoring, and when you have men in good rebound position.

10. Do not overlook your defensive play. You must develop a good man-to-man defence and a good zone defence, and be able to switch from one to the other during the game.

11. If your opponents play a set-type of offence or have a big pivot man who is doing most of their scoring, switch your defence to a full court forcing man-to-man; this will prevent them from getting their offence started.

12. If they have one strong guard who brings the ball up the court, and acts as their quarterback on attack, put your best checker on him and try to force him to get rid of the ball. Keep him away from the spot on the floor where he starts all the plays.

13. Look for their weakest ball handler. Check him very closely when he has the ball. This will force him into poor passes or violations.

14. Whenever an offensive player completes his dribble, the defensive man should rush in and tie him up. You may also force him into throwing a bad pass.

15. When a player is standing still and receives a pass, insist that he not bounce the ball while standing there. Most of the inexperienced players do this. Bouncing the ball once prevents them from using the dribble as a means of escape from the defence. The only weapon he has left is the pass and if his teammates are covered he may be trapped.

16. When freezing the ball to protect a slight lead, never allow your players to stand still and just move the ball around. The defence will become aggressive and will likely intercept one of the passes.

17. If you are going to freeze the ball, the offensive players must cut for the basket. No shots should be taken unless a player is in the clear for a layup.

19. If your team is having foul trouble, switch to a zone defence.

18. Another method is to have your best dribbler move back and forth just inside the front court. The other players move in and out from the basket. If they double team the dribbler, one of the cutting men should be free.

20. If a team uses many screens and likes to drive down the centre, have your defence plug up the centre area with a floating man-to-man defence.

21. On jump ball situations never have one of your short men line up next to one of their big men.

22. When rebounding foul shots, make sure that one of your players blocks off the shooter. Very often the ball rebounds right back out to him.

23. Never take a time out unless you are in trouble and have to make a change in the line up, or in the style of game you are playing at the time.

24. If a player loses his temper, take him out and keep him on the bench until he settles down.

25. Never allow your players to argue or talk back to the officials. A technical foul could cost the team three points.

26. If a key player has three fouls on him take him out of the game. If this occurs in the first half keep him out for the rest of that half, unless you feel you cannot afford to do this. If when he gets back in the game and commits his fourth foul you will have to decide whether to take a chance on losing him. If it is during the first half or third quarter, take him out. If you go into the final quarter and you are still behind in the score, it is better to gamble on him than to have him sitting on the bench.

27. If you have the ball just before the end of the first half, control it until you get a good shot or the last shot, whichever comes first.

28. Near the end of the game if you need a basket, get the ball past mid-court and ask for a time out. Then set up your play to get the shot you want. Be prepared for your opponents to switch defences at this point.

29. Near the end of the game if you are behind by three points and you have two foul shots coming and you make the first one, take time out. Put in your best rebounders, miss the second shot on purpose (but hit the rim), and play for a tip-in or a rebound basket.

30. You may know when to start pressing when you are behind in a game by applying the rule of one minute for every point you are down. For example, if you are behind ten points with ten minutes to go in the game, then you must start to Press.

31. Never let your starting players coast when they have a good lead. Put in some of your substitutes and keep the team moving at top speed.

32. If your team is playing well, do not take all of the starting team out at the same time. Sometimes they find it difficult to get rolling again when you put them back in the game. Put your substitutes in one or two at a time, and give them a chance to adjust to the game before making any further substitutions.

33. If you are leading by a few points with only seconds to play and your opponent has the ball and calls a time out, change your defence. He will be planning a last minute shot based on your present defensive pattern. By changing you will confuse the players long enough to force a bad shot, or to run out the clock.

Illustration 30: Victory!
Hard Work; Good Players; Good Coaching; Good Luck!